STATE OF DELAWARE

DEPARTMENT OF PUBLIC INSTRUCTION

ENGLISH LANGUAGE ARTS

CURRICULUM SUPPLEMENT

1966

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FORWARD

This Supplement is a collection of resource units for teachers of English language arts. It is only the first stage of an extensive curriculum project.

It is believed that the publication may well serve as the stimulus for similar activity at the local district level. Units must be tailored by teachers for their classes. The ideas, a major contribution of each unit, will most likely bear fruit in the form of additional or even better ideas before reaching the classroom.

The Supplement is the result of the efforts of many talented teachers. Sincere thanks are in order for those who have worked, or will work, on this worthwhile project.

Gary L. Houpt
State Supervisor
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English Language Arts Curriculum Supplement

An Introduction

For a number of years, leaders in English education have espoused the unit approach as intellectually satisfying and logical. Project demonstration centers have developed excellent units; journals have described others. Yet, classroom teachers ignore the effort, and grammar is taught in isolation, as are literature and composition. In the State of Delaware, because of its size, there is the possibility of dramatically alerting teachers to this curricular unity; more than this, the Department of Public Instruction, which is centrally located, can provide materials, demonstrations, and consultations in schools in any part of the State.

The Curriculum Supplement being prepared by the Department offers the teacher an introduction to unity in the English program. It not only explains how unity is to be achieved in an initial chapter but offers specific units designed by teachers in Delaware, for teachers in Delaware.

It should be pointed out that, while the materials presented in this supplement are for classroom use, their more important function is to recommend a continuation of the unified approach in English instruction and put up-to-date instructional materials into the classroom teacher's hands.

The Department of Public Instruction invites teachers of English, reading and the language arts to submit units of their own to the Department for reproduction and inclusion in the Supplement. The units enclosed are merely the beginning of an extensive curriculum project.

ENGLISH LANGUAGE ARTS

CURRICULUM SUPPLEMENT

TOWARD A RATIONALE IN METHODOLOGY

UNIT DEVELOPMENT

by

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DEPARTMENT OF PUBLIC INSTRUCTION

DOVER, DELAWARE

TOWARD A RATIONALE IN METHODOLOGY

UNIT DEVELOPMENT

A state curriculum guide, district syllabus or course outline provides the teacher of English a general direction in which to steer, but the time for detailed planning and creativity is a luxury afforded to few. To spend several hours developing a strategy to increase ninth graders' appreciation of lyric poetry (much less the working up of original materials) seems unrealistic in view of the weekly themes to be corrected, books to be read, meetings to be attended, and host of extra-teaching obligations that crowd each day.

Demands on the English teacher's time are becoming more numerous at the same time as theory and research, especially in the area of language study, do violence to a once sacred curriculum. Awakening to the requisites of teaching more than one hundred-fifty students, five days a week, and trying to keep pace in the field is disillusioning. When Sam Johnson said in the Rambler, "No place affords a more striking conviction of the vanity of human hopes than the public library," we English teachers can take heart, reminding ourselves that our classrooms were outside his ken.

And what of the poor neophyte fresh from the English methods course, where demonstration units came off with nary a hitch! Is it any wonder that, confronted with the real thing, he looses faith; it is as if he suddenly discovers that the prophets have been playing a grisly joke or like finding that the NCTE is subversive.

The first edition of the English Language Arts Curriculum Supplement contains a number of secondary English units, some of which have already been field tested. Though meant primarily as resources, these units may be modified for classroom use. Materials, references, transparencies, films and records, have been collected by the Department of Public Instruction and are made available to Delaware English teachers for the asking. Consulting services may also be requested. If putting these units into the hands of the teachers helps to solve part of the planning problem, the greater responsibility is still left to the classroom teacher who must, after all, provide daily instruction.

CURRICULUM APPROACHES

English curriculum design has taken numerous directions in the past half century, but four discernibly different trends have gained acceptance in the nation's schools. Briefly telescoped, these approaches may be classified as follows:

1. the language arts - the development of reading, writing, speaking and listening skills. This is generally accepted as the elementary approach to English.

2. the literature approach - pattern that focuses on literature as the center of the program. Commonly accepted as the senior high school program, this generally provides surveys of American and British literature in the eleventh and twelfth grades.

3. the tripod - designed to integrate language, literature and composition. This curriculum includes units of language, composition and literature study in the junior and senior high schools in an effort to balance the program.

4. the language-centered curriculum - a relatively new approach which begins with a concern for English language and treats literature and composition as extensions of language.

THE DELAWARE MATERIALS

While the universities are testing theories which are bound to influence curriculum design, public education is becoming disenchanted, even suspicious, of the efforts. Resolutions to the old problems are still not forthcoming; on the surface, it seems that it is better to watch and wait or to retrench and hold the defensive position. The only trouble is that the weapons are outmoded. Perhaps, after all, we should begin to look for some compromise. We have been asking the wrong questions for quite a number of years now, or maybe we just haven't been asking enough questions. While probing to determine the effectiveness of the new, should we not also look to the old? If neither is providing answers, then some intermediate approach may.

The old: "School grammar helps the student to speak and write better." No! More than a half-century of research tells us that there is no correlation between the teaching of grammar and speaking, nor between the teaching of grammar and writing. Then should we continue to spend 60 per cent of the junior high school time in English class applying and re-enforcing rules that have little more than incidental relevance to today's English? Hair shirts are out of style; perhaps it is time we took ours off.

The new: "Linguistics, a more scientific method of language description, should replace school grammar in the curriculum." The term linguistics is somewhat elusive. Should we consider replacing school grammar with an incomplete system (structural or transformational-generative grammar)? Are the linguists of one mind, as regards terminology and other important considerations? Is there a consensus on syntax? Negative answers to these questions seem only to deepen the quandry of the classroom teacher. What is he to do? In an effort to bridge the gap (or is it a chasm?) between current theory and practice, the Delaware Curriculum Supplement has been written.

What follows is a common-sense approach to curriculum problems that begins with advising the teacher to reject what is valueless and uninteresting and begin to take a closer look at the language with the

youngsters. What does he really know about dialects, semantics, lexicography, levels of usage, history of English, phonetics, or about contemporary poetry outside the text? The Supplement opens doors to these and other fascinating subjects. The strategy of the units, a tripartite approach (language-literature-composition), encourages the teacher to concentrate on a specific subject, e.g., the teaching of levels of usage by citing references that consider differences in formal and informal, standard and substandard English. More than this, there are assignments, the reading of biographical or fictional sketches, leading to a discussion of the relationship of man and his use of speech. Writing exercises include the use of dialogue in framing a character description. This integrated series of concerns for language use in reading, discussion and writing constitutes a single unit.

UNIT CONSTRUCTION

As we understand it, then, the unit is a series of lessons that may be planned around a theme ("Courage" or the like), a segment of subject matter (the early American short story), or some language activity (composing a research paper). It is always built with a particular class in mind, though it is generally modified for use with other classes. This is to say that the unit does not always begin with a book. Like Topsy, it somehow manages to grow or take shape.

Listening to the car radio on the way to school, the teacher suddenly realizes that a cigarette ad did not say what it suggested. There is an urgency about bringing to his charges an understanding of the subtlety of deception on the communication media -- to a consideration of semantics. Later he mentions the New Yorker's hard-sell technique and contrasts this with the Georgian's soft sell. This takes him into dialects. Structuring this set of lessons on language learning, causing the youngsters to reflect on language use, is an important part of teaching English.

When the syllabus calls for the teaching of contemporary poetry, it does not usually restrict the selections to those found in a particular text. Why not reach out for poetry that has an underlying existential theme, that reflects the mind of the young, that has some significance to the student's life? Searching for the right poetry is the beginning of this unit construction.

In the third category, the activity could be as habitual as reading the morning headlines. The teacher begins by asking the students to pose questions about newspapers and, after organizing the questions in a logical format, leads the youngsters to a fuller appreciation of the disciplined nature of news writing and to an awareness of how to read newspapers.

There is no single approved way of producing a unit, but there are important factors to be kept in mind as the teacher begins to build one. The materials should be:

1. worthwhile - i.e., they should offer aesthetic pleasure, develop a skill, or aim at both simultaneously;

2. integrated - language, literature, and composition should be introduced into the unit in an intellectually justifiable manner;

3. suitable - appropriate to the ability and interest levels of the students, and

4. organized - either logically or psychologically.

The Units
Secondary
(First Edition)

UNIT 1. LANGUAGE STUDY (S.H.S.) is a low-level introduction to linguistics designed for group work. It uses a classroom library of twenty basic volumes in considering dialect geography, semantics, levels of usage and American slang. Included with the essential references are records, films and overhead projectuals. Literature (suggested selections from available library books) and composition are related to each topic.

UNIT 2. CONTEMPORARY POETRY (S.H.S.) is based on poetry that has appeal because it is founded on universal experiences. The five themes developed explore the search for identity, the world shaping the individual, etc.

UNIT 3. JOURNALISM (J.H.S.) is the product of Mrs. Elaine Spraker a reporter for the News Journal with a number of years of teaching experience.

This unit gives the youngster an appreciation for brevity and vividness in writing. An illustrative kit prepared by the Wilmington Evening Journal accompanies the unit.

UNIT 4. HISTORY OF ENGLISH LANGUAGE (S.H.S.) offers a modular example of the development of English. Using Australian English (prepared with the aid of W.H. Ramson, University of Canberra) the students are given examples of language mutations and asked to make generalizations about the reasons for the changes. Thus, they are introduced to the historical development of English inductively.

The Units
Secondary
(continued)

UNIT 5. THE HUMAN SIDE OF PURITANISM (S. H. S.) offers an approach to early American literature which stresses the human side of colonial writing. A variety of examples have been included as a part of both the reading and the composition assignments from which the students may gain both profit and pleasure.

UNIT 6. COMPOSITION: WRITING A CHARACTER SKETCH (J. H. S.) provides introductory lessons in descriptive writing, emphasizing techniques of observation, paragraph organization and the effective use of descriptive language. Composition assignments are correlated with work in literature and with class discussions about personality traits.

UNIT 7. THE NATURE OF TRAGEDY (S. H. S.) is designed for advanced classes in the Humanities. This unit suggests an effective way to make use of the mystery involved in tragedy as a means of instilling in the students a thoughtful appreciation of three literary tragedies. Since these lessons are an attempt at telling and showing, many audio-visual aids and a teacher's bibliography have been suggested to supplement the reading in order to arouse the student's imagination.

UNIT 8. THE SPEECH ART (S. H. S.) is so designed to provide students with experience in public speaking. The usit is presented with the premise that an individual's English progress may be enhanced via planned speech experiences. In schools where no formal speech courses are offered, the Unit, or segments of it, might be used at any grade level. Otherwise, the Unit is suggested for the 10th grade.

ENGLISH LANGUAGE ARTS

CURRICULUM SUPPLEMENT

UNIT -

LANGUAGE STUDY

by

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DEPARTMENT OF PUBLIC INSTRUCTION

DOVER, DELAWARE

Language Study

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Language Study

Introduction

Grade Level: Senior High School

Number of Classes: Sixteen - Twenty-five

What follows is a unit in English Language Study designed for high school students who have not previously been exposed to concepts of functional grammar, transformational grammar, or structural linguistics. Its objectives are to develop an understanding and appreciation of language, oral and written, to help students begin to look at their native language from a more scientific viewpoint, and to motivate an interest in language as it changes through time and space.

Most of the activities have been prepared for small group instruction because this method has several advantages; there are opportunities for training in research methods and techniques of oral reporting, and while the entire class is exposed to a variety of topics the members of each group are given a chance to investigate in depth an area of special interest. For youngsters never exposed to linguistic study, the unit will provide a new approach to communications and a change-of-pace from formal grammar study to scientific analysis that can be made exciting. It is important to note at the outset that as an introductory unit, its prime aim is to stir student interest in linguistics study; concentrated scientific analysis will follow later.

Suggestions related to group work in general and to specific work for this unit are outlined below.

1. The problems to be investigated are clearly stated by the class or committee. The committee must be convinced that the task is a real one and one worth doing. (In this unit the topics for committees are listed in the second day's lesson plan. Because students may choose topics which most interest them, problems of motivation should be minimal).

2. The committee meets to set goals and plan its work. The teacher goes from one group to another, listens, and helps with suggestions. (The first job of the committees for this unit is to select chairmen. Duties should be described by the teacher, and students should select a leader. The chairman is responsible for organizing the work done by other committee members and for writing a summary of their findings. As the teacher visits each group for the first time, he will make initial reading assignments and present questions to be answered from the readings).

3. The work is apportioned among committee members. (Students report on findings from initial reading assignments and discuss this information with members of their group. Lists of suggested activities are then distributed by the teacher. The students select specific activities on which they want to concentrate. They may add other activities if they so desire.)

4. Individual members work independently on their assignments. (Time is provided during most class periods for students to work with the books in the classroom library.)

5. Individuals report back to the committee. (This is also a daily occurrence. The teacher should check on each committee's progress frequently. Some groups may require much more guidance in their work than others.)

6. The work of individuals should be consolidated into one report to be presented to the class. (Each committee member will submit a written report of his findings to his chairman. Each student is also expected to participate in the presentation of an oral report to the entire class.)

7. The committee evaluates its own work or participates in a class evaluation of its work. (This is done as a culminating activity for the unit.)

Obviously, linguistics need not be introduced through small-group work using Roberts' text, nor at the length suggested in this unit. The teacher may choose to discuss each aspect of language study separately as his time permits. The unit is primarily designed as a resource tool; thus teaching materials, thought questions and a basic bibliography are its greatest assets.

Materials for teaching the unit in present form may be had by writing to Mr. Daniel Casey, College of Education, University of Delaware, or Mr. Gary Houpt at the Department of Public Instruction. It is recommended, however, that the school library purchase the necessary reference volumes and the suggested inexpensive additional materials for the classroom library.

N.B. The unit ought probably be taught over one quarter of the school year in order to realize its full value.

Overview: Lessons 1-6*

In order to complete this unit within the suggested period, the teacher should plan to complete the following activities during the first six lessons: give an introductory lecture, set up committees, explain the use of the classroom library, begin using "language current events," work closely with committees to guide students in their initial reading and choice of projects, and assign the first five chapters of the text (discussing this material with the class and using some of the exercises).

The text, Patterns of English, by Paul Roberts, is recommended for use with this unit. Because of the limited nature and scope of the unit, only the material from the first two sections of the text is included. Since the unit is built for senior high students, this same text could be used in subsequent years from grade 10 to 12 by teachers who would continue the study of linguistics with this class, teaching other aspects of the discipline and using other sections of the book.

* A "lesson" may run one to two class periods.

Lesson 1

Introductory lecture and discussion

Objective: To introduce the unit by providing some background information about language.

Materials: Lecture notes
Overhead projector
Transparency of Moulton's chart on communication
Textbook (Patterns of English, Paul Roberts)

Procedure: An outline in the form of the following series of questions may be placed on the chalk board or lettered on sentence strips to be displayed on the bulletin board through the course of the unit.

Title: What is Linguistics? A scientific Study of Language.

How does language work?
How does language change through time?
How does language vary through space?
How does language differ from one social group to another?

Lecture notes:

State purpose of this unit: to awaken our interest in this English language which we learned as young children, have spoken all our lives, and have, for the most part, taken for granted. We want to learn how to look at it objectively -- not literally putting it under a microscope or in a test tube -- but by using some methods which we shall try to make equally scientific. Let us begin by trying to answer these questions.

1. How does language work?
   a. Communication -- central problem of linguistics: how can two people talk to one another?
   b. Indicate Moulton's chart; give students time to read the eleven steps involved in communication.
   c. Briefly define and explain these terms; semantic encoding, grammatical encoding, phonological encoding (Use transparencies of phonetic alphabets).
   d. Explain that we will relate much of the information we gather to the central problem of communication.

2. How does language change through time?
   a. Examples of rapid change -- slang
   b. Examples of slower change -- O.E., M.E.

3. How does language vary through space?
   a. Dialects in American English (Use transparencies of regional map).
   b. Examples of differing British and American expressions.

4. How does language differ from one social group to another?
   a. Levels of usage -- Pooley's five levels
   b. Parallel between language usage and other aspects of social life -- dress, table manners.

Assignment:

Distribute textbooks; assign pp. 1-11; several exercises (to be written) from pp. 6, 7, and 11, if you wish.

GROUP WORK

I. Semantics

A. Initial Reading Assignments: chapters of recommended sources should be read by everyone in the group and a discussion on the meaning of semantics should follow:

1. In Hayakawa's Language in Action, the chapter entitled "Presymbolic Language," (pp. 74-86) ought to be read as an initial inquiry into the subject.

2. The chapter on context (pp. 55-73) ought next to be read for a better understanding of word meaning.

3. Read pp. 125-36 in Chase's Power of Words to approach some important semantic problems and understand opinions of authorities who have studied them.

B. Mastery Words: besides the words below, students should be familiar with additional vocabulary related to semantics:

1. symbol

2. referent

3. denotation

4. connotation

5. euphemism

6. propaganda

7. context

C. Some Suggested Activities and Projects: the following activities are brief but valuable to a better understanding of semantics; the teacher will provide additional exercises.

1. Become familiar with Roget's Thesaurus and be able to explain how it should be used. Be able to illustrate varied meanings of general terms and show semantic differences.

2. Investigate confusion in word meanings that occur during political campaigns. Use newspaper articles from a recent campaign to illustrate your point. Explain the terms radical, liberal, extremist, conservative, left wing, right wing, and show how the term is colored by context and the speaker's prejudices.

3. After reading Jean Malmstrom's sections on "word magic" (pp. 12, 17-18, 153-4) in Language and Society, consider additional examples of the language phenomenon she describes.

4. Illustrate Hayakawa's point that we cannot say that we know the meaning of a word without knowing how it was used in context. Do this by using each of the following words in three different sentences to show various meanings:
   a. arm
   b. flight
   c. date
   d. rich
   e. free

5. Find out for yourself the difficulty of defining abstract terms. Question five people you know (other students, teachers, businessmen, etc.) about the meaning of these terms: communism, democracy, socialized medicine, free enterprise. Record their answers on a chart, listing all the definitions for each term together.

II. Levels of Usage

A. Initial Reading Assignments: to discuss questions of language "correctness" intelligently, the group ought to read the following passages:

1. Robert Hall's discussion of the "correctness controversy" in chapters one and two of Linguistics and Your Language. What is "good" English?

2. In the first part of Chapter IX (pp. 509-524) in The American Language, Raven McDavid discusses some recent studies which have been done on the grammar of the common speech. Discuss the relation of these studies to the "correctness controversy."

3. From Evan's Comfortable Words, select five entries related to usage, and discuss Bergen Evan's views on usage of the expressions.

B. Mastery Words: besides the words below, the student should be familiar with other vocabulary related to usage:

1. standard

2. folk

3. vulgate

4. illiterate

5. colloquial

C. Some Suggested Activities and Projects: the following activities should give youngsters better appreciation of the various levels of usage:

1. Listen to the recording on American Speech (Linguaphone Series) to determine levels of usage of the speakers. How did you decide each?

2. Select a comic strip that has characters who do not use standard English. Is the cartoonist representing the characters' speech appropriately? How?

3. Explore the effect of mass media upon current usage. Have they been influential? Are they beneficial or detrimental to the language?

4. Investigate Fowler's Modern English Usage and Bryant's Current American Usage; be able to explain how these volumes should be used.

5. With the assistance of the teacher, construct a chart which may be used to determine levels of usage of class members.

III. Dialect Geography

A. Initial Reading Assignments: the reading is designed to alert the group to dialect differences and to provide topics for initial discussion:

1. After reading Malmstrom's sections on regional variations (pp. 38-56) Language and Society, discuss the methods of investigation used to detect the dialect of a speaker.

2. In Hall's Linguistics and Your Language, a chapter entitled "Language Covers Territory" (pp. 135-56) uses words like "importation" and "innovation." Explain these terms in considering the chapter.

3. To discover the difference between American English and British English read from the section "American and English Today," (pp. 302-318) in Mencken's The American Language. Note the more obvious discrepancies.

B. Mastery Words: besides the words listed below, the student should be familiar with other vocabulary related to dialects:

1. isogloss

2. eye-dialect

3. focal area

4. graded area

5. marginal area

6. borrowing

7. informant

C. Some Suggested Activities and Projects: to better understand dialect geography, the students should have an opportunity to engage in activities like those below:

1. Become familiar with Kurath's Word Geography of the Eastern United States or a like reference in your own library and explain its contents and the manner in which it is compiled.

2. After listening to "Our Changing Language" (side 2), select segments to play to the class to illustrate and explain dialect differences.

3. Prepare charts and graphs to visualize regional variations throughout the United States and a dialect test which might be administered to a stranger in order to determine his home region.

4. In M.K. Rawling's Yearling, (or another regional work) Penny Baxter. Transcribe a paragraph of dialogue into standard English for comparison.

5. Find examples of "eye-dialect" in Finley Peter Dunne's Mr. Dooley at His Best. (Subtreasury of American Humor, White & White, eds., pp. 393-96.) List the examples and be prepared to explain them to the class

IV. American Slang

A. Initial Reading Assignments: examining reference volumes on slang should cause youngsters to become curious about the nature of slang and the reasons for compiling the references:

1. As a committee look at Partridge's Dictionary of Slang and Wentworth and Flexner's Dictionary of American Slang. By having someone read from the introduction, try to determine the origin of slang and discuss difficulties that are met in compiling these reference volumes.

2. Pass around The American Thesaurus of Slang. How does this Thesaurus differ from a dictionary? from Roget's Thesaurus?

3. In Malmstrom's Language and Society, read the sections on slang (pp. 62-64) and further discuss the nature of slang.

B. Mastery Words: besides the words below, students should be familiar with additional vocabulary related to the study of slang:

1. argot

2. jargon

3. colloquial

4. pidgin English

5. thesaurus

6. cliche

C. Some Suggested Activities and Projects: more than one student may be assigned any one of the following activities:

1. Trace the origins of ten slang expressions using one of the references above. Be prepared to read a few of the more interesting ones to the class.

2. Having considered slang carefully, be prepared to defend or condemn its use in daily speech.

3. Make a list of ten words or expressions used only by people who have a similar interest (shop talk). Write a concise definition for each term cited.

4. From "Fables in Slang" by George Ade (Subtreasury of American Humor), read two or three. Try to rewrite one using "current" slang. What is one disadvantage of using slang in writing?

3. "A Letter to the President," written by Upton Sinclair in 1962, is reprinted on pages 76-77, Language and Society. Read it and discuss what result Mr. Sinclair's suggestions have had.

4. Investigate problems of spelling reform. What attempts have been made to simplify English spelling? What economic barriers discourage reform?

(Chapter VIII - Mencken's The American Language
Chapter III - Hall's Linguistics and Your Language and
"Introduction" of Androcles and the Lion.)

5. Read Hall's Linguistics and Your Language, Chapter 3. View the film "Language and Writing" (University of Buffalo Series), and from these sources write a brief report on the difference between "the marks you make with your fist" and "the noises you make with your face."

VI. Dictionaries

A. Initial Reading Assignments:

1. Read the portions of Chapter III in Mathews', A Survey of English Dictionaries that deal with the work of Robert Cawdrey, John Wesley, Francis Grase, Nathan Bailey and Samuel Johnson. Find out what contribution each of these men made to 17th century lexicography.

2. Read Chapter VI in Mathews' book to gain an understanding of "the historical principle in lexicography." Be able to discuss this information with other members of your committee.

3. Read in The Treasure of Our Tongue, Lincoln Barnett's discussion of the heated controversy which ensued after the publication of Webster's Third New International Dictionary. What caused this controversy? What are Mr. Barnett's views on the issue?

B. Mastery Words: besides the words below, students should be familiar with additional vocabulary related to the study of dictionaries:

1. lexicography

2. glossary

3. thesaurus

4. etymology

5. cross reference

6. gazeteer

7. variant

C. Some Suggested Activities and Projects:

1. Read the description of the compiling of the Newspeak dictionary in George Orwell's 1984 (Appendix). What is the purpose of this language? What does it tell us about the society in which it is to be used? Attempt to rewrite a current news story using Newspeak.

2. Locate several passages in Boswell's Life of Johnson which pertain to Johnson's work on his dictionary. Try to find out what his methods were and how he viewed his position of "Dictator" or arbiter of the English language.

5. The French term for slang is "la langue verte" (green language). Freshness is obviously one of the characteristics of slang that cause it to be "alive." Select ten of the more recent slang expressions used by your friends and explain each briefly.

Other Possible Studies

V. Phonetics

A. Initial Reading Assignments: read each of the following selections and discuss them in committees:

1. The "Foreword" and "Introduction" to Shaw's Androcles and the Lion (pp. 9-16), speak of a strange new alphabet. Discuss Shaw's reasons for wanting to create a phonetic spelling.

2. After reading in chapter six of Hall's Linguistics and Your Language (pp. 68-71, 73-76, 83-85, and 88), answer these questions:

a.) What is "acoustic phonetics?"

b.) How does the speech mechanism produce different sounds?

c.) What is phonetic transcription and how does a broad transcription differ from a narrow one?

B. Mastery Words: besides the words below, students should be familiar with additional vocabulary related to phonetics:

1. phoneme
2. morpheme
3. syntax
4. utterance
5. voiced
6. unvoiced
7. orthography

C. Some Suggested Activities and Projects: the following are designed to stimulate an interest in phonetics:

1. Using the symbols from the I. P. A., transcribe a passage from a story or poem read by the class recently.

2. Read Rudyard Kipling's "How the Alphabet Was Made." Investigate the origin of writing and be prepared to discuss the relationship between sounds and writing.

3. Using the reference volumes in the classroom library and the reference sections of your school and public libraries, investigate several types of dictionaries. Write a short paper reporting your findings.

4. Mathews gives a brief account of the method of compiling dictionaries in Chapter VII of his book. Read the account and try to find other sources on this subject. Write a brief report discussing the changes that have taken place in lexicographic methods since Johnson's time.

5. One of the main differences between American and British dictionaries is that much more encyclopedic information is included in the former. Choose two American dictionaries and be prepared to explain what kinds of supplementary information they contain.

Lesson 2

Objectives: To begin class discussions on the text.
To set up committees.
To explain the use of the classroom library.
To assign preliminary reading on committee topics.

Materials: Textbook
List of topics for committees
Classroom library
Activity sheets

Procedure:

1. Discuss homework reading assignment. Question students about ways in which the reading supplemented or related to yesterday's lecture. Collect written exercises and discuss these briefly in class. Assign pp. 16-20 and exercises to be written. (Further directions below.)

2. Set up small groups or committees. List on chalk board the topics for group work and describe each briefly, attempting to motivate interest in each topic.

Topics

I. Semantics

II. Levels of Usage

III. Dialect Geography

IV. American Slang

Other possible studies

V. Phonetics

VI. Dictionaries

If the class has 32 students, they should be divided equally into groups. No group should have more than eight members. The students may volunteer for committees of their choice, but some assigning may be in order if one topic seems to have too little appeal.

Instructions for Committees: Each committee should choose a chairman who will be responsible for organizing the work done by the others and for writing a summary of the work. All members are to complete the initial reading assignments by the fifth lesson. An activity sheet will be given to each committee; students should select specific projects on which to concentrate. Brief oral reports (30 minutes) by each committee will be made to the entire class during the final week of the unit.

3. Classroom Library: Inform the students about books that will be kept in the classroom for the duration of the unit. Describe a few of the books briefly; appoint one student to act as librarian to take charge of checking out books for overnight use. (Reference volumes will not be permitted to circulate.)

4. Committees may assemble at appointed places in the room and begin work. Sheets containing initial reading assignments and projects should be distributed.

Lesson 3

Objectives: To stimulate students' awareness of the importance of language in our daily lives.
To review the homework assignment.
To begin committee work.

Materials: Newspaper or magazine clippings
Textbook
Classroom library

Procedure:

1. Read a "language current event" (clipping from magazine or newspaper concerned with some aspect of language). Ask students to watch for such articles and bring them to class. Begin a section of the bulletin board for posting these. Each committee may be given the responsibility for providing bulletin board displays relevant to their projects.

2. Discuss homework: In what sense do you already know English grammar? In another book, Mr. Roberts defines grammar as "something that produces the sentences of a language." Do you accept this definition?
Assignment: Read pp. 21-24. Exercises will be done orally in class.

3. Committees assemble. Circulate among groups to guide preliminary work; the importance of attitude cannot be too strongly emphasized.

Lesson 4

Objectives: To encourage students' participation in collection and discussion of current news about language.
To observe students' reaction to and understanding of the definitions of the form classes
To guide committee work

Materials: News clippings
Textbook
Classroom library

Procedure:

1. Ask for "language current events"; have students read them to the class.

2. Exercise 4, pp. 19-20. Have the class do C and D orally.
   Discuss: How do Robert's definitions of noun, verb, adjective and adverb differ from those you are familiar with? Why does he define them this way?
   Assignment: read pp. 25-30; write Exercise A on p. 29

3. Committees assemble to continue work on initial reading assignments.

Lessons 5-6

Objectives: To review the first five chapters of the text and answer students' questions concerning the patterning of structural grammar.

Materials: Textbook
Classroom library

Procedure:

1. Conduct an oral discussion to review the first five chapters in the text. Provide time for questions from students about any of the material that may need clarification. A thorough understanding of the four form classes and how they "pattern" is basic to the study of structural grammar.

2. Collect the written homework.

3. Committee work: Initial reading assignments are to be completed by lesson five. Each committee chairman should lead a discussion within his group on the reading that has been done. The teacher should spend a few minutes with each committee, listening and observing the amount of participation by various students. It is expected this discussion will carry over another class period.

   Following the discussion, each committee chairman should announce that all students should choose an individual activity or project. If any student wants to participate in an activity not on the sheet, he should check with the teacher.

Overview: Lessons 7-12

During these six lessons the students will be completing their activities and preparing their final reports. Criteria for evaluating these reports should be established by the class. The main job of the teacher at this time is to guide the students in their research.

As in the first section, a portion of each class period should be spent in discussion of the text, and to provide variety, one period might be used for showing a film and one for a talk by a resource person from the community (local newspaper man or radio announcer).

Lesson 7

Objective: To illustrate the distinction between language and writing and to correct the misconception that the two are the same.

Materials: 16 mm. sound projector
Film, "Language and Writing"
Textbook
Classroom library

Procedure:

1. Introduce the film that is to be shown. Relate the content of the film to Robert's discussion of language and writing which was part of today's assignment in the text.

2. View the film with the class (30 minutes) and conduct a discussion following it.

3. Committees should meet briefly at the end of the period. Chairmen should make sure that each student has selected an activity and has begun work on it.

4. Assignment: Read pp. 30-39 in Roberts. Prepare to do the exercises orally during the next class meeting.

Lesson 8

Objectives: To help students understand the definitions of structure words and determiners and to distinguish between the latter and adjectives. To prepare students for tomorrow's lesson which will highlight a talk by a radio announcer or some other local resource person. To guide the class in establishing criteria for the final oral reports of committees.

Materials: Textbook
Classroom library

Procedure:

1. Discuss the homework reading assignment. Have the students do some of the exercises orally.

2. Assignment: Prepare constructive questions to ask Mr._____ (radio announcer), who will speak to the class tomorrow. Questions are to be written; they should be related to committee topics or to individual interests.

3. Set up a list of criteria by which committee reports will be evaluated; ask students for suggestions; list them on board at random; organize them addign points or guiding discussion so that the final list will include: content, organization, and presentation.

4. Committee work

Lesson 9

Objective: To continue stimulating students' interest in the uses of language in daily life.

Procedure: Mr._____, a local radio announcer, will speak to the class on the topic of language and how it applies to his work. He will speak for 20-30 minutes about difficulties related to language use, and the remainder of the period will be used for questions and discussion.

It is hoped that from this experience the students will gain interesting first-hand information about a vocational field in which communication through speech is vital. (A news reporter could consider communication through writing.)

Assignment: Read Roberts pp. 40-53. Look carefully at the exercises.

Lesson 10

Objective: To determine students' comprehension of the material in the first two sections of the text.

Materials: Textbook

Procedure:

1. Discuss with the class the three final chapters which were assigned for homework.

2. Ask the students to find two or three major points in each chapter that has been read for homework. Have these written on the board in a list and discuss them. If the students appear uncertain about particular points, use some of Roberts' exercises for additional drill work.

3. Provide ample time for questions about any of the material the class has read from the text.

Lessons 13-14-15

Objective: To culminate the introductory study of linguistics through the presentation of committee reports.

Materials: Students' note for reports
Phonograph
Records — these may be required by one committee
Classroom library

Procedure:

1. Two committees will report during each of these three periods. Reports are to be approximately 30 minutes long; each should be followed by a 5-10 minute question and answer period.

2. While reports are being given, the teacher should take notes to be used for his evaluation of the committee work. The evaluation should be based on the criteria which were previously established (lesson 8)

3. Each committee chairman is responsible for preparing a written summary of his committee's work. Students in his group have given written reports to him which he has arranged in a logical order and synthesized by means of a concluding essay.

Lessons 16-18

Objective: To conduct a comprehensive review of the entire unit.

Materials: Textbook
Classroom library
Overhead projector
Transparency #2 (Moulton's Chart)

Procedure:

1. Summarize major points made by the committees in their presentations.
2. Review the material of the introductory lecture and other sessions in which the entire class participated.
3. Review textbook work.
4. Provide time for questions from students
5. Use Moulton's chart to review the eleven steps of communication; remind class of learning activities associated with these steps.

MATERIALS

Reference Volumes

1. Bender, James F., NBC Handbook of Pronunciation, Crowell, 1964, 3rd. Ed.
2. Berrey, Lester V. and Melvin Van der Bark, The American Thesaurus of Slang, Crowell, 1947
3. Bryant, Margaret, Current American Usage, Funk and Wagnalls, 1962
4. Fowler, H.W., Dictionary of Modern English Usage, Clarendon, 1965
5. Kurath, Hans, Word Geography of the Eastern U.S., Michigan University Press, 1949.
6. Partridge, Eric, A Dictionary of Slang, Macmillan, 1937
7. Roget, Thesaurus, Crowell, 1962
8. Wentworth and Flexner, Dictionary of American Slang, Crowell, 1960.

Classroom Library

In addition to basic reference volumes, several copies of each title below ought to be provided for class use. (All are annotated in the bibliography including publisher and dates

1. Adams, J. Donald, The Magic and Mystery of Words
2. Barnett, Lincoln, The Treasure of Our Tongue
3. Chase, Stuart, The Power of Words
4. Evans, Bergen, Comfortable Words
5. Hall, Robert A., Jr., Linguistics and Your Language (several copies)
6. Hayakawa, S.I., Language In Action
7. Malmstrom, Jean, Language In Society (several copies)
8. Mathews, M.M., A Survey of English Dictionaries
9. Mencken, H.L., The American Language
10. Pei, Mario, The Story of English
11. Shaw, G.B., Androcles and the Lion

The following is a suggested list of books which should be helpful to students seeking illustrations of various American dialects or other pecularities of language usage. These books should be placed on reserve in the school library for the duration of the unit.

1. Boswell's Life of Johnson
2. Finley Peter Dunne, Mr. Dooley At His Best
3. Rudyard Kipling, Just So Stories ("How the Alphabet Was Made")
4. Ring Lardner, You Know Me, Al
5. George Orwell, Nineteen-Eighty-four
6. M.K. Rawling, The Yearling
7. Mark Twain, Huckleberry Finn
8. E.B. White and K.S. White, A Subtreasury of American Humor

Textbook: Roberts, Paul, Patterns of English (New York, Harcourt, Brace and World, Inc., 1956)

Overhead Projector

5 Transparencies

1 Regional Map
1 Moulton's Chart (NEA Journal)
3 Phonetic Alphabets (I.T.A., I.P.A., and Shaw)

Phonograph

Records: "Our Changing Language" (McGraw-Hill)

16 mm. Film Projector

Film: University of Buffalo Linguistics Series, #2, "Language and Writing"

SELECTED ANNOTATED BIBLIOGRAPHY

Books

Adams, J. Donald, The Magic and Mystery of Words (New York, Holt, Rinehart and Winston, 1963). This brief volume consists of a number of informative and humorous essays about words by a former writer of the "Speaking of Books" column of the New York Times Book Review.

Allen, Harold B., Ed., Readings in Applied English Linguistics (New York, Appleton-Century Crofts, 1964). A college anthology, this contains writings on structural linguistics, linguistic geography, linguistics and usage, grammar, composition and literature.

Barnett, Lincoln, The Treasure of Our Tongue (New York, Alfred A. Knopf, 1964). Writing for the general reader, Barnett discusses several topics related to the English language: its history, its growing importance as an international tongue, and the "new English."

Chase, Stuart, Power of Words (Harcourt, Brace and World, 1954). Chase explores language as both a positive and negative force in society. His main interest is semantics, but he also includes material pertinent to communications as a whole.

Evans, Bergen, Comfortable Words (New York, Random House, 1959). A compilation of over 1000 entries (in alphabetical order) in which Mr. Evans attempts to answer questions about usage and word meanings which have been asked by readers of his syndicated newspaper column.

Fries, Charles C., The Structure of English (New York, Harcourt, Brace, 1952). Basing his development of language structure on an earlier study by Leonard Bloomfield, Fries adds pitch, stress, and juncture to the list of terms descriptive of language units. He points out that traditional grammar is as falsely oriented as Ptolemaic astronomy.

Guth, Hans P., English Today and Tomorrow (Englewood Cliffs, New Jersey, Prentice-Hall, Inc., 1964). In a chapter on grammar (pp. 25-77) Guth examines the work of several linguistics scholars and pleads for English teachers to strive toward at least minimum competence in their knowledge of the new developments. His discussion of usage (pp. 79-115) is also relevant to this unit.

Hall, Robert A., Jr., Linguistics and Your Language (New York, Anchor Books, Doubleday and Co., Inc., 1960). Hall intended this book as "a tract addressed to the general public, in favor of a scientific attitude towards language....." He discusses the 'correctness' controversey, the structure of language, the difference between spoken and written language, and the principles involved in learning a language.

Hayakawa, S.I., Language In Action (New York, Harcourt, Brace and Co., 1939). The author emphasizes the positive values and cultural and democratic implications of "semantic health." He reminds the reader to regard words as the essential instruments of man's humanity.

Malmstrom, Jean, Language in Society (New York, Hayden Book Co., Inc., 1965). Written as a high school text, this book illustrates the interrelationship of language and such fields of knowledge as sociology, psychology and anthropology. It is quite readable and contains excellent exercises for students.

Mathews, M.M., A Survey of English Dictionaries (London: Humphrey Milford, Oxford University Press, 1933). This brief volume presents an account of English lexicography and enumerates some of the chief characteristics of English dictionaries such as the O.E.D.

Mencken, H.L., The American Language (one-volume, abridged edition, Raven I. McDavid, Jr., editor) (New York, Alfred A. Knopf, 1962.) The author, a well-known American reporter and iconoclast, was one of the earliest and most enthusiastic advocates of research on the English language as it is spoken in America. This work contains discussions of American vocabulary, pronunciation, spelling and grammar.

National Council of Teachers of English, The English Language Arts in the Secondary School (New York, Appleton-Century Crofts, Inc., 1956). This book presents the results of several years of curriculum study by a commission of the NCTE. It offers specific guidance in curriculum development in language giving many examples from programs already in use in various school systems.

Pei, Mario, The Story of English (Philadelphia, Pennsylvania, J.B. Lippincott Company, 1963). In addition to presenting a comprehensive account of the development of the English language from Anglo-Saxon times to the present, Dr. Pei conveys his gratitude for our linguistic heritage and inspires similar feelings in the reader.

Roberts, Paul, Patterns of English (New York, Harcourt, Brace and World Inc., 1956). This is the text recommended for use with this unit. It is one of the few available for use with high school students and is widely recognized for its merit as an introduction to the study of the structure of the English language.

_____, Understanding Grammar (New York, Harper and Brothers, 1954). This book takes the student behind the scenes with respect to the new developments in linguistics and their points of conflict with the more traditional practices. It represents a middle ground between scientific exploration and conventional practice.

Shaw, George Bernard, Androcles and the Lion, Shaw Alphabet Edition (London, Penguin Books, 1962). Shaw's play is printed in the alphabet created by Kingsley Read, side by side with a transcription in traditional spelling. The introduction by Sir James Pitman is extremely informative concerning this unique experiment.

Periodicals and Monographs

Lielwiler, Helena K., "A Report on the Initial Teaching Alphabet", The Maryland Teacher, Vol. XXII, (January, 1965) pp. 6-7, 33. This is a factual report on the Lehigh-Bethlehem Project, sponsored by Lehigh University through a grant from the Ford Foundation. The project is the first school demonstration in the United States using Pitman's ITA.

Moulton, William G., "Linguistics", National Education Association Journal, Vol. 54, No. 1, (January, 1965) pp. 49-53. Moulton presents an examination and description of the steps involved in an act of oral communication between two human beings. This article is the source of the "Communication Chart" referred to in the unit.

Newsome, Verna L., "Structural Grammar In the Classroom" (Milwaukee, University of Wisconsin, 1961). This monograph is addressed primarily to teachers who have not found time to read widely in this relatively new field. Part I describes some of the most important English structures; Part II suggests procedures for teaching structural grammar in a sequential program.

Schiller, Andrew, "The Coming Revolution in Teaching English", Harper's, Vol. 229, No. 1373 (October, 1964). Schiller contends that teaching structural grammar will help in the job of teaching, reading, and writing, but he advises that it be introduced in the elementary school and not in college as is now the practice.

Sundel, Lorraine D., "A Transition Program in Grammar and Usage", English Journal, Vol. XLV (April, 1956) pp. 195-200. This article contains several practical suggestions for introducing some linguistic concepts (particularly the study of the significance of word order) in the high school English class.

ENGLISH LANGUAGE ARTS

CURRICULUM SUPPLEMENT

UNIT -

CONTEMPORARY

POETRY

by

WILLIAM A. STREAMER, JR.

STATE OF DELAWARE

DEPARTMENT OF PUBLIC INSTRUCTION

DOVER, DELAWARE

Contemporary Poetry

Contents

Grade Level: Senior High

Number of Lessons: Eight*

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"Summer: West Side" by John Updike

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Poetry: "The Motive for Metaphor" by Wallace Stevens

Lesson 9 Examination (Sample enclosed)

A Teacher's Bibliography

*A lesson need not be a single period.

Contemporary Poetry:

An Introduction

Poetry is a neglected genre in most literature anthologies. Because what does appear in most collections approved for high school often lacks significant intellectual content or appeal for adolescents, the teacher either stresses the mechanics or employs materials found outside the anthologies. The present unit is constructed of selected poems and emphasizes ideas and experiences; contemporary poetry was chosen for its immediacy and its relevance to the young reader's life.

The purpose of the unit is to give the student a sense of the vital connection of poetry to life. Poems, chosen because they are topical, avoid the use of obscure language; the lessons are organized around themes to provide continuity. Themes may be introduced as a starting point for class discussion before individual poems are considered.

The number of poems in the unit has been limited. There is no "established" criticism or critical theory on this poetry, nor have the poets, with the exception of Frost, attained a fixed reputation. Every poem should stand or fall on the basis of subjective examination and class discussion. Introduction of figures of speech, rhyme scheme and other formal elements have been avoided where they do not aid in understanding the experience of the poem.

A sample of a final examination has been appended for the teacher's use. Because of the stated objectives of the unit, it is suggested that students be permitted to bring poetry and notes to the exam and that students be required to relate poetic experiences to stated generalizations.

The unit need not be taught using these selections nor these poets. It is meant to illustrate an approach to contemporary poetry through themes that are challenging and real. Further, it offers a bibliography which, though abbreviated, is practical and available.

Lesson 1

Prupose:

To introduce the unit.

The first lesson sets the atmosphere for the poetry unit. A question - answer technique establishing a dialogue between poet and student should persuade the student that the purpose is other than to practice a set of formal exercises or to lead them to "the" interpretation of the poem.

The unit lessons are not intended to follow one another directly. Two class periods a week could be devoted to poetry; other classes may be used to introduce additional literature, composition and language study related to the themes. The lessons are not restricted to forty-five minutes (they may cover two such periods) and the unit will probably extend beyond four weeks.

It is most important that the teacher employ the Socratic approach, probing and questioning rather than dictating. His efforts are meant to stimulate an interest in talking about poetry that has some relevance to students' lives. The work with "Who's Who" will provide some notion of how well the class will respond to the technique.

Procedure:

Begin by passing out the dittoed poetry and ask the students to read the poem "Who's Who." Ask them what kind of information is usually included in Who's Who or Who's Who in America. (If the students are not likely to be familiar with this material, choose short biographical entries and read them to the class).

What relation is there between this information and the poem? Have the students consider the meaning of specific lines, particularly numbers one, eight and ten. The purpose here is to gather all the information we can about the "he" of the poem. Ask someone to summarize what we know about this person.

Procedure continued

Who is being talked about in the last six lines of the poem? The students may miss the idea that a woman is being described. They should describe what kind of woman she is and how she compares to the "he". Why should the critics be astonished about the man's choice?

How does the poem manage to provide us more information than a Who's Who entry? The poem has indicated that people do not always act as we expect them to. Summarize the way that this generalization was arrived at; i. e., by asking about what is going on in the poem and by considering the relation between what is happening and our knowledge of the way people act.

Assignment: Read "Orient Wheat," "Unfriendly Witness," and "Toads." Consider the general question, "How do you see the world as trying to shape the individual in these poems?"

Note:

The teacher may want to consider additional literature to supplement the poetry. The United States in Literature published by Scott, Foresman and Company provides stories that may be used with lessons two, six and seven. "The Far and the Near" by Thomas Wolfe and "The Leader of the People" by John Steinbeck complement lesson two. "Sophistication" by Sherwood Anderson and "The Secret Life of Walter Mitty" by James Thurber are related to lesson six. "The Jilting of Granny Weatherall" by Katherine Anne Porter and "There Will Come Soft Rains" by Ray Brodbury go with lesson seven.

Adventures in American Literature (Olympic Edition) published by Harcourt, Brace and Company provides stories that may be used with lessons two, four and six. "Flight" by John Steinbeck may be used with lesson two (or lesson seven). "Two Soldiers" by William Faulkner may be used with lesson four. Hemmingway's "Old Man at the Bridge" and Thurber's "Secret Life of Walter Mitty" may be used with lesson six.

WHO'S WHO

A shilling life will give you all the facts:
How father beat him, how he ran away,
What were the struggles of his youth, what acts
Made him the greatest figure of his day:
Of how he fought, fished, hunted, worked all night,
Though giddy, climbed new mountains; named a sea:
Some of the last researchers even write
Love made him weep his pints like you and me.

With all his honours on, he sighed for one
Who, say astonished critics, lived at home;
Did little jobs about the house with skill
And nothing else; could whistle; would sit still
Or potter round the garden; answered some
Of his long marvelous letters but kept none.

W.H. Auden

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Lesson 2

Lesson two shows a person being affected by the world around him. Probably the most concrete examples of such effects are in the poems "Unfriendly Witness" and "Toads." In the former, a boy has been used by his parents, his teacher, a judge, a sergeant, and Death. In the latter, a person realizes how strong convention is in keeping him at the task of working for a living. "Orient Wheat" is a more abstract treatment of the influences of generations on the way people look at things and might best be approached by asking why this poem seems like the song "Where have all the Flowers gone," or (if the class is not familiar with the song) by asking what connection they see between the often heard "What's the younger generation coming to?" and the poem. It will probably not be possible to discuss all of the poems read, and the teacher may either choose the poem the class will discuss (or show how all these contribute to the question asked at end of lesson one) or allow two class periods for this lesson.

Procedure:

After a summary of the poem "Toads," have the students consider the title. Why not call it "Work" or "Boredom"? The image of toad work should influence the student's thinking. Why does it manage to keep him at the task? Why can't the subject be like the people he is describing?

The student may recognize the import of the metaphor in this selection and the teacher should develop a sensitivity to figures of speech.

In summing up the poem the class should decide whether the person's reason for continuing working is legitimate. Do the youngsters see the world infringing upon them in similar ways?

"Unfriendly Witness" shows a person being shaped by the various influences. The discussion might center around the question, "Why is the witness unfriendly?"

Assignment: Read the Robert Frost poems and try to answer the question, "How does Robert Frost feel about nature?"

ORIENT WHEAT

Our fathers in their books and speech
Have made the matter plain:
The green fields they walked in once
Will never grow again.
The corn lies under the locust's tooth
Or blistered in the sun;
The faces of the old proud stock
Are gone where their years are gone.

The park where stags lay down at noon
Under the great trees
Is shrill with Sunday strollers now,
Littered with their lees.
Poachers have trampled down the maze
And choked the fountains dry:
The last swan of a score and ten
Goes among reeds to die.

We were born to smells of plague,
Chalk marks on every door;
We never have heard the hunting-horn
Or feet on the gallery floor --
The high-arched feet of dancers
Who knew how to step and stand.
We were born of a leaning house
In a changed, uneasy land.

Our fathers curse the crooked time
And go to their graves at last;
While some of us laugh at doting men,
And others sigh for the past.
And the dazzled lovers lie
Where summer burns blue and green,
In the green fields they'll be saying
Can never grow again.

Adrienne Cecile Rich

"Orient Wheat" from THE DIAMOND CUTTERS AND OTHER POEMS by Adrienne Rich (harper and Row).
Copyright 1953 by Adrienne Rich Conrad

UNFRIENDLY WITNESS

I never played the Moor,
I never looked to see,
I don't know what my hands are for,
I know they're not for me:

I lent them to my Mother,
she yanked them into rules
and put them with my pencilbox
as fit to take to school;

I lent them to my Teacher,
she ruled them into pens
and sent them home to Father dear
who beat them straight again;

I lent them to my Judge,
he penned them into line,
since when they clasp and hold I swear
nothing of yours, or mine;

I lent them to my Sergeant,
he lined them into squads
and marched them off to sudden death
like little piston rods;

Death sent them back unused,
I squandered them on love:
they took the world for comrade then
as easy as a glove.

And yet the world is heavy
and filled with men like me --
with tired men, with heavy men
that slip my memory
if that be perjury.

George Starbuck

"Unfriendly Witness" from BONE THOUGHTS
by George Starbuck.
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Press.

TOADS

Why should I let the toad work
   Squat on my life?
Can't I use my wit as a pitchfork
   And drive the brute off?

Six days of the week it soils
   With its sickening poison --
Just for paying a few bills!
   That's out of proportion.

Lots of folk live on their wits:
   Lecturers, lispers,
Losels, loblolly-men, louts --
   They don't end as paupers;

Lots of folk live up lanes
   With fires in a bucket,
Eat windfalls and tinned sardines --
   They seem to like it.

Their nippers have got bare feet,
   Their unspeakable wives
Are skinny as whippets -- and yet
   No one actually starves.

Ah, were I courageous enough
   To shout Stuff your pension!
But I know, all too well, that's the stuff
   That dreams are made on:

For something sufficiently toad-like
   Squats in me too;
Its hunkers are heavy as hard luck,
   And cold as snow,

And will never allow me to blarney
   My way to getting
The fame and the girl and the money
   All at one sitting.

I don't say, one bodies the other
   One's spiritual truth;
But I do say it's hard to lose either,
   When you have both.

Philip Larkin

"Toads" from THE LESS DECEIVED by Philip Larkin
Reprinted by permission of Marvel Press.

Lesson 3

Purpose:

This lesson will have the student look closely at one poet, Robert Frost.* The student's focus should be directly to the poet's interpretation of the world and the communication of his ideas to the reader. The lesson will use the movie interview of Robert Frost (EBF Series) as a starting point and, to some extent, as the reference for generalization made about Frost's work.

The teacher will preview the movie in order to direct the students' attention to key terms and ideas which are important to the later discussions. The student could be given an observation sheet to record notes on Frost's discussion of "a poem starting with insufficient knowledge," or his comments on nature and people. Because of copyright limitations it will be necessary for the teacher to use Frost poetry available in anthologies.

*What is important is that the student appreciate an author's viewpoint and his unique way of extending his views to the reader. Sandburg or another (EBF Series) might be substituted for Frost.

Procedures:

1. Have the students alerted to listen for specific terms and ideas from the filmed interview.

2. After showing the film, question the youngsters about Frost's comments on nature; discuss Frost's belief that man can learn about society and morality from studying nature. Relate the discussion to Robert Frost poems available in the anthology your school uses.

3. Two generalizations can be made about the poet's use of nature: nature is a pleasure in itself and nature is a vehicle for transmitting ideas.

Procedures continued

4. An essay in which the student considers Frost's recreation of an historical event in a poem might be assigned. They could explain answers to questions of "Why write about the line-gang?" Is there an experience today, such as road building, that gives us similar experiences and makes the poet's record unnecessary? Can a poet help us understand history?

The analysis could also involve a comparison of an historical account of the same event.

Assignment: Read "Telephone Poles" and "The Closing of the Rodeo." (Check a classical dictionary to find out about "....a Gorgon's head.")

Lesson 4

Purpose:

To explore the theme "The Individual and Today's World"

To recognize symbolism working in poetry

Procedure:

"Telephone Poles" provides more material to work with than does "The Closing of the Rodeo," and it should be used first. The purpose of this lesson is to have the students recognize how Updike makes the telephone pole symbolize today's world.

The discussion could begin around a general question such as, "Why does Updike describe the pole as "Each a Gorgan's head....."? You can then move on to a more speculative question asking what else the telephone pole stands for in the poem. Why is the telephone pole such a telling symbol of the world we live in?

A final question should cover the attitude of the poet to the symbol he has chosen. How does he feel about telephone poles? Do they reflect the good or bad of our society, or is their meaning more ambiguous?

When we turn to "The Closing of the Rodeo," the idea of departure is more concentrated and definite than the idea expressed in "Telephone Poles." This poem provides a good opportunity for a brief essay -- perhaps a simple exposition of the scene presented so briefly in the poem.

Assignment: Read "The Short Days," "Winter's End" and "Summer: West Side."

TELEPHONE POLES

They have been with us a long time
They will outlast the elms.
Our eyes, like the eyes of a savage sieving the trees
In his search for game,
Run through them. They blend along small-town streets
Like a race of giants that have faded into mere mythology.
Our eyes, washed clean of belief,
Lift incredulous to their fearsome crowns of bolts, trusses,
    struts, nuts, insulators, and such
Barnacles as compose
These weathered encrustations of electrical debris --
Each a Gorgon's head, which, seized right,
Could stun us to stone.

Yet they are ours. We made them.
See here, where the cleats of linemen
Have roughened a second bark
Onto the bald trunk. And these spikes
Have been driven sideways at intervals handy for human legs.
The nature of our construction is in every way
A better fit than the nature it displaces.
What other tree can you climb where the birds' twitter,
Unscrambled, is English? True, their thin shade is negligible,
But then again there is not that tragic autumnal
Casting-off of leaves to outface annually.
These giants are more constant than evergreens
By being never green.

John Updike

"Telephone Poles" from TELEPHONE POLES AND OTHER POEMS,
by John Updike.
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THE CLOSING OF THE RODEO

The lariat snaps; the cowboy rolls
   His pack, and mounts and rides away.
Back to the land the cowboy goes.

Plumes of smoke from the factory sway
   In the setting sun. The curtain falls,
A train in the darkness pulls away.

Goodbye, says the rain on the iron roofs.
   Goodbye, say the barber poles.
Dark drum the vanishing horses' hooves.

William Jay Smith

"Reprinted from CELEBRATION AT DARK by William Jay Smith, by permission of Farrar, Straus & Giroux, Inc. First published by Farrar, Straus & Giroux, Inc. in 1950."

Lesson 5

Each of the poems in this lesson gives a particular sense of what it's like to be alive at a certain time of year. "The Short Days" shows a winter morning. The focus is on the morning, not on the people in the cars going to work. The questions asked about this poem should guide the student to an understanding that Updike is concerned mainly with the "short days," not with the individuals involved.

"Winter's End" presents a similar situation. Only the poet is around to witness the ending of winter and the beginning of the spring that will lead to summer. Since the poem may be abstract for some students, the teacher may want to begin with specific questions about where the poem is taking place, and what, specifically, the poet is seeing. The central image in the poem is of the two worlds, "...one lost, one yet to come..." How does the poet feel about these two worlds? The class should arrive at an understanding of inevitability in the workings of nature.

"Summer: West Side" shows the enjoyment of an early morning, probably at the beginning of summer. The students should first consider the feeling of excitement or relief that they have often experienced with the coming of summer and vacation from school. This excitement, or tension, can be felt in the poem.

The imagery is particularly vivid in this poem, and the students should recognize the specific use of sights and sound.

Assignment: Read "An Elementary School Classroom in a Slum," "Counting the Mad," and "The Wall."

THE SHORT DAYS

I like the way, in winter, cars
Ignite beneath the lingering stars
And, with a cough or two, unpark
And roar to work still in the dark.

Like some great father, slugabed,
Whose children crack the dawn with play,
The sun retains a heavy head
Behind the hill, and stalls the day.

Then red rims gild the gutter-spouts;
The streetlamp pales; the milk-truck fades;
And housewives -- husbands gone -- wash doubts
Down sinks and raise the glowing shades.

The cars are gone, they will return
When headlights in a new night burn;
Between long drinks of Acheron
The thirst of broad day has begun.

John Updike

"The Short Days" from TELEPHONE POLES AND OTHER POEMS,
by John Updike.
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WINTER'S END

Once in a wood at winter's end,
The withered sun, becoming young,
Turned the white silence into sound:
Bird after bird rose up in song.
The skeletons of snow-blocked trees
Linked thinning shadows here and there,
And those made mummy by the freeze
Spangled their mirrors on cold air.
Whether they moved -- perhaps they spun,
Caught in a new but known delight --
Was hard to tell, since shade and sun
Mingled to hear the birds recite.
No body of this sound I saw,
So glassed and shining was the world
That swung on a sun-and-ice seesaw
And fought to have its leaves unfurled.
Hanging its harvest in between
Two worlds, one lost, one yet to come,
The wood's remoteness, like a drum,
Beat the oncoming season in.
Then every snow bird on white wings
Became its tropic counterpart,
And, in a renaissance of rings,
I saw the heart of summer start.

Howard Moss

Originally published in The New Yorker
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SUMMER: WEST SIDE

When on the coral-red steps of old brownstones
Puerto Rican boys, their white shirts luminous,
gather, and their laughter
conveys menace as far as Central Park West,

When the cheesecake shops on Broadway
keep open into the dark,
and the Chinaman down in his hole of seven steps
leaves the door of his laundry ajar,
releasing a blue smell of starch,

When the indefatigable lines of parked cars
seem embedded in the tar,
and the swish of the cars on the Drive
seems urgently loud --

Then even the lapping of wavelets
on the boards of a barge on the Hudson
is audible,
and Downtown's foggy glow
fills your windows right up to the top.

And you walk in the mornings with your cool suit
sheathing the fresh tingle of your shower,
and the gratings idly steam,
and the damp path of the street-sweeper evaporates,

And -- an oddly joyful sight --
the dentists' and chiropractors' white signs low
in the windows of the great ochre buildings on Eighty-sixth Street
seem slightly darkened
by one more night's deposit of vigil.

John Updike

"Summer: West Side" from TELEPHONE POLES AND OTHER POEMS,
by John Updike.
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Lesson 6

Purpose:

To introduce the theme "Rejected People in Today's World"

To teach about the pattern of a poem, both meaning and sound, through the use of contrast

This lesson introduces a topic that should have real meaning for the student. In situations, each of us has felt rejected and it is not difficult to see our own feelings of rejection reflected in other people's lives. The lesson can be extended to two or three class periods by assigning a report, either oral or written, on a particular social problem, e.g. the dropout. Students might prepare a report on the difficulties encountered by the dropout: problems he has getting a job, getting along with other people. The emphasis should be on the forces that turn a dropout into a rejected person in society.

The topic might also be approached by asking first what it means to a member of a group as well as considering being outside the group. How do we treat outsiders today? What are some examples of outsiders in our society?

Procedure:

The class period begins with a discussion of Spender's "An Elementary School Classroom in a Slum." What kind of people are considered in this poem? We would call them "underprivileged children," but get the student to notice the specific children that Spender portrays.

The next question is, why are these children so poor (physically, emotionally and mentally)? This will lead to a consideration of the slum conditions that help form the children, and the question of "What education is doing to correct these conditions." Why are Shakespeare and the maps so out of place in this classroom? What does Spender think needs to be done to improve the children's conditions?

Procedure continued

Jon Silkin's poem "The Wall" shows people trying to communicate with each other and finding that they are separated by "mutual despair." How is this despair different from the despair we can see in the elementary classroom? When Silkin defines man as "agony," is he opposed to the notion of man developed in Spender's poem?

"Counting the Mad" deals with a person's reaction to the condition of rejected people. The ordinary man is overwhelmed when confronted with the insane. Why has Justice chosen to express this situation in echo of a nursery rhyme? In other words, what effect does the form of the poem have on its meaning?

Assignment: Read "Out,Out," "Death of a Soldier," "Musee des Beaux Arts," and Elegy."
Write a brief paper in the form of a newspaper article describing the boy's death in "Out, Out."

(Note: Frost poetry not included in unit.)

AN ELEMENTARY SCHOOL CLASSROOM IN A SLUM

Far far from gusty waves, these children's faces.
Like rootless weeds the torn hair round their paleness.
The tall girl with her weighed-down head. The paper-
Seeming boy with rat's eyes. The stunted unlucky heir
Of twisted bones, reciting a father's gnarled disease,
His lesson from his desk. At back of the dim class
One unnoted, mild and young: his eyes live in a dream
Of squirrels' game, in tree room, other than this.

On sour cream walls, donations. Shakespeares' head
Cloudless at dawn, civilized dome riding all cities.
Belled, flowery, Tyrolese valley. Open-handed map
Awarding the world its world. And yet, for these
Children, these windows, not this world, are world,
Where all their future's painted with a fog,
A narrow street sealed in with a lead sky,
Far far from rivers, capes, and stars of words.

Surely Shakespeare is wicked, the map a bad example
With ships and sun and love tempting them to steal --
For lives that slyly turn in their cramped holes
From fog to endless night? On their slag heap, these children
Wear skins peeped through by bones, and spectacles of steel
With mended glass, like bottle bits in slag.
Tyrol is wicked; map's promising a fable:
All of their time and space are foggy slum,
So blot their maps with slums as big as doom.

Unless, governor, teacher, inspector, visitor,
This map becomes their window and these windows
That open on their lives like crouching tombs
Break, O break open, till they break the town
And show the children to the fields and all their world
Azure on their sands, to let their tongues
Run naked into books, the white and green leaves open
The history theirs whose language is the sun.

Stephen Spender

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COUNTING THE MAD

This one was put in a jacket,
This one was sent home,
This one was given bread and meat
But would eat none,
And this one cried No No No No
All day long.

This one looked at the window
As though it were a wall,
This one saw things that were not there,
This one saw thing that were,
And this one cried No No No No
All day long.

This one thought himself a bird,
This one a dog,
And this one thought himself a man,
An ordinary man,
And cried and cried No No No No
All day long.

Donald Justice

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THE WALL

Living as though a wall
Had been raised between
Each of us; we would speak
With the other of those spaces
Of earth we call him to.
Yet, by compulsion, we share
These stones. At which some men
Would call this a failure
In communication. The fact is
Not Babel, but mutual despair
Separates us, since each
Through love, detachment, or exhaustion
Is himself alone, though each one,
By nature, lacks what the other has.
The walls remain, they are
A possession no man surrenders
But he perishes. And in his loneness
He beats on barriers.
It is the agony
Which seems supreme, as stone
Triumphs in what it is
Though its manipulators
Give it whatever form
The conscious use demands,
For man is agony.

Jon Silkin

"The Wall" from THE RE-ORDERING OF THE STONES
by Jon Silkin.
Reprinted by permission of Chatto & Windus.

Lesson 7

Purpose:

To see how poets view death.

Procedure:

The poems considered in this lesson progress from a very specific depiction of death to an abstract linking of death and present day morality. Frost shows the effect of death on the people witnessing it and involves the reader in the realization that it ought not to have happened. The students should consider how his telling of the boy's death differs from the newspaper report they have prepared.

"Death of a Soldier" impresses the reader with the idea that death is a natural occurrence and should not be distorted into something maudlin. A comparison of this poem with a Life story on the Viet Nam war would bring this point home. Auden reinforces Steven's attitude by showing how the Old Masters saw death as a part of the natural order.

The "Elegy" could be considered in connection with a recording of George Starbuck reading his poetry (available from the record collection of the University of Delaware).

Assignment: Compose several phrases that might be used to personify death as you perceive it.

THE DEATH OF A SOLDIER

Life contracts and death is expected
As in a season of autumn.
The soldier falls.

He does not become a three-days personage,
Imposing his separation.
Calling for pomp.

Death is absolute and without memorial,
As in a season of autumn,
When the wind stops,

When the wind stops and, over the heavens,
The clouds go, nevertheless,
In their direction.

Wallace Stevens

"The Death of A Soldier" from COLLECTED POEMS,
by Wallace Stevens.
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MUSÉE DES BEAUX ARTS

About suffering they were never wrong,
The Old Masters: how well they understood
Its human position; how it takes place
While someone else is eating or opening a window or just walking dully along;
How, when the aged are reverently, passionately waiting
For the miraculous birth, there always must be
Children who did not specially want it to happen, skating
On a pond at the edge of the wood:
They never forgot
That even the dreadful martydom must run its course
Anyhow in a corner, some untidy spot
Where the dogs go on with their doggy life and the torturer's horse
Scratches its innocent behind on a tree.

In Brueghel's Icarus, for instance: how everything turns away
Quite leisurely from disaster; the ploughman may
Have heard the splash, the forsaken cry,
But for him it was not an important failure; the sun shone
As it had to on the white legs disappearing into the green
Water; and the expensive delicate ship that must have seen
Something amazing, a boy falling out of the sky,
Had somewhere to get to and sailed calmly on.

W.H. Auden

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ELEGY

O lovers cold on mountain drives
  O lovers warm in valleys
O bold loves where the sand flea lives
  O furtive loves in alleys,
featherbeds are dear but sex
  is cheap;
pull your dashboards tight about your necks
  and sleep.

Long are the midnights where the spotlight plays;
soft are the motors of the night patrols;
you love, you dream, you rehearse your days:
the boasting by the lockers in the halls,
the maps to where the war is on the walls.

You wish yourself in Cannan or in Carthage
pitching grenades around sun-struck corners;
you hide behind your books the pulps of carnage
and flip a spitball at the front-bench mourner:
he also dreams of machs and afterburners.

And even those who twist them dream of knives,
and heroes seek their heroes in a book;
the sing-commander shuts his Plutarch's Lives,
the gob his Batman, thug his Captain Hook,
each with Far Antilles in his look.

Only, where dreams converge, at impact, zero,
a counter-current takes its pulse, and runs
through troubled worlds of sleep, to you as hero;
and we in bombers, planting sudden suns
that teem upon the earth by megatond --
we in the furrows, spitting fire to windward,
eternally astonished that the wind
spits back -- we the happy multitude -- we kindred
haunters of beaches, mountain drives and blind
alleys -- remake the loves we left behind.

White is the flesh entangled in the steel,
thrusting against the dead accelerator:
the moon its timeless lacquer aheds on heel
and trampled skirt alike -- on nymph and satyr:
sleep then, within our dream: you dream no greater.

But lovers wake, the spotlight swings,
  the crunch is on the gravel:
start it, gun it, give it wings,
  pull in your ears and travel:
the world is wide God knows, but sex
  is deep:
pull your dashboards tight about your necks
  and sleep.

George Starbuck

"Elegy" from BONE THOUGHTS by George Starbuck
Reprinted by permission of Yale University Press

Lesson 8

The final lesson in the unit is concerned with the poet viewing his own art. The particular aspect of poetry examined here is the metaphor. Steven's poem is an attempt to define a motive for using the metaphor. Ogden Nash's "Very Like a Whale" might also be used, for it lampoons the metaphor.

Purpose:

To explore two attitudes about using the metaphor.

Procedure:

Class discussion of Steven's poem begins with noticing what metaphors Steven's employs in talking about the motive for metaphor. The "you" in the poem seems accustomed to seeing things metaphorically, and the question the class has to answer is, "Why does this person see things in terms of metaphors?" To answer this question the atmosphere of the poem as expressed by the metaphors requires examination. "The wind moving like a cripple," "half colors of quarter things," "melting clouds," and "the obscure moon" all point to a world that is only partly alive. The person shrinks away from vital experience, "The ruddy temper, the hammer/ of red and blue, the hard sound...." If, then, these are things the person wants to avoid, how does he accomplish this aversion? Does this explain the person's need for using metaphors?

The point can be further illustrated by noticing the common use of euphemisms in relating to "strong" subjects such as: swearing, death, and sex.

A TEACHER'S BIBLIOGRAPHY

1. Gordon, Edward J. Writing and Literature in the Secondary School. New York, 1965. The volume contains several useful short articles on the teaching of poetry, "What to Say About a Poem," "Language and the Poem," and "The Teaching of Metrics." (pp. 159-219).

2. The following books are grouped together without individual comment. They represent basic introductory writings on the nature of poetry and on poetic techniques.

   Brooks, Cleanth, Purser, John Thibant, and Warren, Robert Penn. An Approach to Literature. New York, 1964. (4th Edition).

   Ciardi, John. How Does A Poem Mean? Boston, 1959

   Drew, Elizabeth. Discovering Poetry. New York, 1961

   Perrine, Laurence. Sound and Sense: An Introduction to Poetry. New York, 1956.

3. Woods, George B. Versification in English Poetry. (Revised Edition) Scott, Foresman and Company.

   A concise summary of the basic terms of English prosody, containing illustrations of the major poetic devices.

4. Lerner, Laurence. The Truest Poetry. London, 1960.

   A discussion of the question, "What is literature?" In answering this question Lerner summarizes the main approaches to poetry. This book is invaluable in helping the teacher to assess his own thinking about poetry and in helping him to realize the limitations of a particular poetic theory.

   Pottle, Frederick A. The Idiom of Poetry. Bloomington, Indiana, 1963.

   A challenging presentation of the idea that all critical judgments are relative to the age which produces them. Pottle's discussion of poetic idiom will help supply a new look at the poetry of our own time.

Sample

Final Test

Directions:

Each of the following passages is related to the themes considered in the poetry unit. Using ideas gleaned from the class discussion of the poems, consider the following quotations. Refer to specific poems or parts of poems to illustrate your understanding of the passage.

1. "All about the personality there is a wall or barrier of custom, work, memory, our conscious mind and the world's. On the rare day, the golden day, a man can climb on the power of his excitement almost to the top of this wall, and look down upon himself and see his mind all spread out as a little garden, or little church, or little town, or little kingdom, according to its extent.

   But some men, on still rarer and more golden days, climb to the very top of the wall and do not look down but look over, and see the nature of life which endures longer than dynasties and creeds; being the royality above kingship and the truth on which creeds are based."

2. "A person's attitudes, toward himself, toward the people around him, toward the ideas he has held, toward life in general, change and develop as a result of certain experiences he may have as he goes through life.

   Some of these experiences will come on a person regardless of his attitudes and behavior. Other experiences will come on him as a direct result of them. In any case, the development of a person's attitudes as a result of experiences is one of the most interesting and important factors to be considered in the study of people."

3. "We live together, we act on, and react to, one another; but always and in all circumstances we are by ourselves. The martyrs go hand in hand into the arena; they are crucified alone. Embraced, the lovers desperately try to fuse their insulated ecstasies into a single self-transcendence; in vain. By its very nature every embodied spirit is doomed to suffer and enjoy in solitude. Sensations, feelings, insights, fancies -- all these are private and, except through symbols and at second hand, incommunicable. We can pool information about experiences, but never the experiences themselves. From family to nation, every human group is a society of island and universes."

ENGLISH LANGUAGE ARTS

CURRICULUM SUPPLEMENT

UNIT -

JOURNALISM

by

EILEEN C. SPRAKER

STATE OF DELAWARE

DEPARTMENT OF PUBLIC INSTRUCTION

DOVER, DELAWARE

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MATERIALS KIT

Each unit copy is accompanied by a kit of instructional materials to be used illustratively or by the instructor as may be helpful in the development and presentation of the unit.

The first five items in the kit are part of a kit supplied to educators by the News-Journal Company, 831 Orange Street, Wilmington, Delaware. I considered them of sufficient reliability and worth to be added as resource materials. Others have been added and include items which can be secured from the News-Journal or from any local publisher by arranging with its Community Services Department.

The kit includes the following:

1. A booklet, "The News-Journal Story," a general background on operations of a newspaper with appropriate photos.

2. "The American Newspaper," a publication of the New York Times' Office of Educational Activities, which gives a history of journalism and general newspaper background. Extra copies of this are available through the News-Journal office.

3. Several mimeographed pages on the history of newspapers.

4. An educator's file which includes a list of specific program services available to schools from the News-Journal Company and how to go about getting them.

5. A teacher's guide on how to use the newspaper in the classroom -- a general unit on newspapers, which might be used in addition to the one here prepared.

6. A booklet "Writing for the AP" (Associated Press), a handbook put out for all writers for the International News Service. Basically on newspaper style and good writing with appropriate examples, the booklet is available at 20 cents per copy in bulk orders from the AP address listed in the back. It is suggested as a sort of textbook for this unit.

7. A metal cut or engraving from which news pictures are printed. These are mounted on wood or metal blocks to make them "type high" for actual printing.

8. Sample proof galleys.

9. Sample wire copy either from the AP (Associated Press) or the UPI (United Press International) the two major wire news services in the United States.

10. A sample line-O-type.

11. Mats from which pictures can be printed after they (the mats) are cast in metal.

JOURNALISM (composition) UNIT PLAN

GRADE LEVEL: Junior High School

NUMBER OF LESSONS: Ten

PURPOSE AND POINT OF VIEW: A critical approach to writing as it is done in the news media with an emphasis on analyzing and structuring the specific type of writing required of the communications media; a study of the condensation of ideas and ability to strip words down to bare, but meaningful essentials; emphasis on plain talk and preciseness of expression.

The student will study various news media, in the main the written forms, learning the structure of a news and feature story. They will learn the art of telling main points of a story in 30 words or less and of writing crisp captions to tell a story below a picture.

The study will include some historical background, some appreciation for the type of press in America, and some vocabulary and tools of the trade.

Practical exercises in writing and a final examination are included.

INTRODUCTION

Pre-Lesson: A couple of weeks before the unit is to be presented, have the students order subscriptions to several daily newspapers from the list given in the kit. It is suggested that some of the nation's dailies, some of the smaller ones, perhaps ten in all, be ordered. This will depend on the size of the classes involved in the unit. Order them for two weeks. (Teacher's Guide, pp. 23-26.)

Also, arrange to have in the classroom, during the time the unit is being taught, weekly news magazines which would be expected to cover the news.

These will all be used in the classroom as resource materials and for checking day by day as the unit proceeds or when questions arise as to how certain aspects of news writing are carried out.

Order any films or special tours of services from the Educator's file which you may want to incorporate into the teaching of the unit.

LESSON 1: The historical development of news writing.

Suggest the showing of one of the films mentioned in the kit be acquired and shown ahead of time (If possible, use 7, 8, or 9).

After the film has been shown, discuss with students the vast implications of a literate society and the need for being explicit in the communication of ideas whether in writing a news story, a business letter, a report, or a mail order from a catalogue

Explain that today, the field of journalism covers many media -- TV, radio, movies, magazines, newspapers. Journalism is after all the profession of recording events of interest to the public whether they be international, national, state-wide or local.

In order to do an effective job, the people who record and report the events must be first of all, close observers, sticklers to the facts, objective, and yet imaginative enough in their presentation that the reader will be tempted to read.

Because writing for the news media is never a leisurely thing, but must be done in haste to meet production deadlines, a newswriter needs practice in writing so that putting down the story can be done well on a first draft.

With more and more of the world literate and with modern means of getting news across the world quickly, it becomes most important that people learn to communicate.

Present for their reading background history of American newspapers "The American Newspaper" from the attached kit.

Discuss it briefly. Let them read it on their own. Then give them time to browse in committee groups the newspapers and resource materials available in the classroom.

LESSON 2: Open the class session with a discussion of "The American Newspaper" from a historical point of view and with emphasis on our unique U. S. freedom of press.

Have the committee groups (no more than 5 in each) check the previous day's edition of the newspapers in the classroom for a particular story or two. Have them analyze the story and have one member of the group prepare to present the group's commentary to the class. Where did the story originate? Who wrote it? What page did it appear on? In what column of the page? Did the headline tell the story or was it misleading? Could the story have been cut down from the bottom by dropping paragraphs? (The instructor will select on the basis of what the current news is, what particular stories are to be analyzed.)

Present then, using one of the newspapers to illustrate:
straight news stories -- objective facts
feature stories -- usually with an author by-line, may have opinions
editorials -- definitely opinion pieces
pictures -- do they tell a story all by themselves?
cartoons -- story here, too? or opinions? or for fun?
sports news -- how different from other types of stories?
business news -- how is it treated?
sections of the paper for information only -- TV programs, daily record (this latter in the Wilmington papers)
entertainment features -- comics

Present some of the newspaper terminology (choose as much or as little as you think important) from the sheets listing it in the Teacher's Guide, pp. 19-21.

ASSIGNMENT: Assign a current news subject for checking different approaches in newspaper; news magazine; radio; TV.

LESSON 3: Emphasis on observation. What it takes to be a good reporter.

Prearrange for three students to be engaged in a scuffle or some other unusual activity at the beginning of the class. Afterwards, have the students write, in one 30-word or less lead, what happened.

Read some of the results aloud to class and criticize the acuteness of their observations.

Next, ask them to write three paragraphs on the appearance of the teacher or of some classmate. Have some of these read aloud to the class.

Emphasize exactness and accuracy of observations in all cases.

In the committee groups, note pictures and captions in the papers in the classroom. Note how they are written to tell a concise story. Note especially the ones which stand alone without a story to help them along. Point out the differences in the writing approach to captions which stand alone and those which have a story to go along.

Count the number of letters in certain column widths pointing out that counts must be observed carefully because lead type won't stretch.

ASSIGNMENT: Bring in pictures with captions which they clip from newspapers and magazines at home.

LESSON 4: Exercise in concise writing.

Have the students cut off the captions from the pictures they have brought in. Exchange them. Have the students write new captions which might be applicable to the picture. Set limits on the number of words they may use and have them count out the letters which are to go on each line as a news writer would have to do to make the caption fit the column space allowed.

1 col. -- 24 letters including space between words on each line.
2 col. -- 48 letters
3 col. -- write in 1½ col. count (36 letters) since under such a picture the lines are broken to make for easier reading

Have them emphasize exactness, preciseness, absence of superfluous words.

Have some of the captions read to the class. Criticize them. Do they tell who, what, when, where, why, how?

ASSIGNMENT: Read in "Writing for the AP", pp. 3-11.

LESSON 5: Structure of a news story.

Point out the inverted pyramid style where the whole story is told in the first paragraph and then enlarged upon in succeeding paragraphs so that unimportant or lesser details are at the end of the story.

Note that this is done so that in the final makeup of the paper, the story can be cut from the bottom without losing the essential details.

Use examples from the papers which are in the classroom. Read the lead of the story and read the last couple of paragraphs and point out how the story if well written can stand without the latter details.

Explain why this is a necessary bit of style. It's a matter of space and if the story won't fit the space left, it is necessary for it to be cut.

Give details of a fire scene (below) and have the students do the story as outlined. This may be finished in class with supervision and/or completed as an outside assignment.

ASSIGN FOR READING: "Writing for the AP" the good examples section, pp. 22-31.

FIRE STORY DETAILS: You are reporting a fire which is still raging. You have learned the following details. Write a lead sentence of 30 words or less and then four other paragraphs for your paper's first edition.

Fire started with explosion in cellar of Imperial Theater.
10 injured and two killed in panic which followed.
One of dead is a man, tentatively identified as Malcolm Jones, fireman of Claymont.
The other dead is a small girl about 9, unidentified.
Fire is spreading through two city blocks.
Claymont, Talleyville, Newark fire companies have been called to help.
Fire Chief Morton Dalzell hurt by falling wall.
The area is thickly populated with row houses and apartment buildings.
Many people standing in the streets, their homes endangered or burning.
High wind blowing and spreading smoke over entire city.

LESSON 6: Structure of a feature story.

Hand in (for instructor's checking) the news stories on the fire.

Work on treatment given feature stories in the "Writing for the AP" booklet. Pass out the papers in the classroom having students look for examples of feature stories.

Point out that they are usually by-line pieces, indicating the writer's name. Note that they can be more creative than straight news stories. The writer is not hemmed in by inverted pyramid style but can be more unusual in his approach.

Assign subjects for feature stories. Suggest names in the field of journalism about whom information can be looked up and developed from a feature angle. Or have them take a member of the class and develop a feature story about him. Limit the stories to 250 words.

Work on ideas in class and begin developing the assignment to be finished outside if necessary; or carry over to next class period.

LESSON 7: Allow students to complete feature story assignment.

Assign for more reading "Writing for the AP" pp. 15-22. Hand back news stories individually, asking the students to rewrite to tighten their structure. Ask them also in the rewrite to do a head for their news story, specifying the count to be used.

Collect feature stories at the end of the session.

Those who are finished ahead of time, may browse the materials and newspapers in the classroom.

LESSON 8: Writing a fact piece -- obituary.

Bring in news story revisions with heads. Have some of them read in class. Youngsters should give old version plus the rewritten one.

Have the other youngsters criticize them for conciseness, completeness of fact, main questions in the reader's mind answered in the lead?

Hand them in for marking.

Give out the facts for obituary as follows:

Write a 30-word or less lead plus four additional paragraphs on the basis of the following facts:

Charles Poore, 87, of 1197 Three Oaks Lane.
Was "Uncle Charlie" to thousands of American children who watched him on TV 20 years ago.
One of the oldest men in town.
Often played Santa Claus for local settlement house at Christmas.
Was father of seven sons, all dead.
Was a vaudeville entertainer with Al Jolson.
Had lived in the community 30 years.
Was born in China of missionary parents.
Was president of the USO during World War II.
Died after an illness of three months.
Had been a cancer patient at the Memorial Division of the Wilmington Medical Center.

Assign them to write the first two paragraphs in class, giving facts which set this man apart from anyone else who died that day. Use as an exercise and then read some and discuss.

LESSON 9: Review session using the newspapers in the room.

Working in small groups, compare specific stories of the past two weeks as treated in daily papers and news magazines. Pick specific stories for each group to work on.

Also, pick out four stories on the inside pages which are complete in 10 inches or so. Ask: Why is this news? Why did the story catch your attention: What is there about the incident that makes it of sufficient importance to deserve space in the newspaper? Is it the name of the person involved: Is it the human interest? Is it the odd way in which it took place?

Discuss style of several of those chosen.

Ask for substitution words which might have conveyed the same meaning in some instances.

LESSON 10: JOURNALISM UNIT TEST

I. In each of the following groups of factors, underline the one that provides the unusual feature and could thus be played up in the lead paragraph of a news or feature story.

Then, write in 30-words or less a lead sentence which tells the story essentials.

1. Alfred Loefler, upholsterer
2. Denied citizenship
3. Yesterday
4. By Judge Oswald Demarest and Federal Examiner Peter Walsh
5. In Essex County Naturalization Court
6. Loefler refused to bear arms because of religious scruples

1. Paul Fielding and Andrew Healey, both unemployed
2. Indicted by Jefferson County Grand Jury
3. Yesterday, 24 hours after crime
4. Charged with burglary and grand larceny
5. Picked up as suspicious characters
6. Had stolen goods on them belonging to Edward Abrams, whose home had been robbed

1. Jacob Berger, 21
2. Arrested for robbing poor box in church
3. Identified by unusually large feet, size 12-E
4. Had left footprints in snow outside church
5. Inquiries by detectives led to Berger
6. Berger confessed

1. Visits municipal lodging house
2. Eats meal worth 6½ cents and says it's good
3. Is studying for Ph. D. in sociology
4. David Anderson, 20
5. Son of John Anderson multi-millionaire
6. Said he was amazed at the scope of the work

1. Mrs.Doris Chapman, 56, Negro
2. Got a Christmas basket last year
3. Has 11 children, 3 of whom live with her
4. Collected $5 for Christmas baskets this year
5. She didn't need a basket this year
6. Gave the money to the East Side Neighborhood Council for baskets

II. Choose one newspaper from among those studied in the classroom this session. Characterize it as to (1) objectivity; (2) accuracy; (3) news emphasis; (4) readability; (5) completeness. Would you subscribe to it regularly?

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ENGLISH LANGUAGE ARTS

CURRICULUM SUPPLEMENT

UNIT -

HISTORY

OF

ENGLISH LANGUAGE

by

VIRGINIA STREAMER

STATE OF DELAWARE

DEPARTMENT OF PUBLIC INSTRUCTION

DOVER, DELAWARE

History of English Language

Contents

Number of Lessons: Eight lessons (A lesson may be one or two conventional periods.)

Level: Junior high school

Materials: The History of English by W. Nelson Francis
W. W. Norton & Company, Inc. New York 75¢

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Lesson 2	How a Language Can Change Quiz
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Lesson 4	Why Language Changes
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Lesson 6	Authority in Language
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Appendix

Introduction

The purpose of this unit is to acquaint the student with some principles of language change and growth from a historical and geographical point of view rather than a linguistic point of view. This will be done by studying how and why a language changes with illustrations of significant changes that have occurred in the English language. To test the student's understanding and ability to apply the principles of language change, a modular approach using Australian English is presented.

Although visual aids and records are not essential to the unit, several good sources for illustrating language change are suggested. A list of reference books for the teacher and the student is given. Also, word lists are provided to assist the teacher in giving examples of English words of foreign origin.

It is hoped that through the study of this unit the student will be able to gain a greater appreciation of his language and a better understanding of the standardization of English.

Lesson 1

Definitions

Objective: To bring out what language is, its purpose and content.

Materials: Record. Worksheet, notes

Procedure: Play the record "A word in your ear"
Have the students fill out the blanks on the work sheet as they listen. If the record is not available use the work sheet as a guideline to bring out the following major points about language:

1. Language is communication.
   The recreation of experience in words referring to past and future from one person to another. (Language is not the only form of communication-signs, codes)

2. Language reflects culture showing what is important to a society.
   Language shows time, place, age, sex, and occasion by specific vocabularies or small distinctions. Tense, location, baby talk, female description, slang in groups versus political speech.

3. Language changes in time to meet the needs of the people speaking it or as a result of outside pressure.

Assignment: Write up vocabulary lists from your own background.
The students should try to draw on his own vocabulary or the vocabulary of his family. He is not expected to do research for the following lists.

List 1. Make a list of words for food you know is peculiar to Germany, Italy, France, and America.
(Language reflects place and culture.)

List 2. Make a list of words you associate with the following forms of government: monarchy, democracy, dictatorship.
(A language by the number of words given to a subject shows what is important to a society.)

List 3. Make a list of words applying to types of transportation used in 1860 compared with 1960.
(Language changes to suit the needs of people using it.)

Work Sheet for "A Word in Your Ear"*

1. All people have (language) to express their feelings.

2. Language can refer to another (time) and place, not just express feelings.

3. All languages do the job - (communication).

4. Language reflects time, (place), age, (sex), and circumstance.

5. How does a language reflect place? (Foreign languages)

6. Why is language a function of time? (It changes over time. Three periods of English Language.)

7. The Saxon said ox, calf, (sheep), swine.

8. The Frenchman said (boef), veau, mouton, porc.

9. How does language show the age and sex of the speaker? (Children's speech female and male ways of describing objects or events). (In Brazil the men and women use entirely different languages.)

10. The culture of a society is shown in the (language).

11. Eskimos have no word for (snow or coconut) and the Arabs have (1000) words for sword.

12. Language reflects customs and (attitudes) -- that is culture.

13. A French mother says, (be wise) when punishing her child.
A Swedish mother says, (be friendly).
A German mother says, (get back in step).
A Hopi mother says, (that is not the Hopi way).

14. The society will show what it considers (valuable or important) by the distinctions it makes in its language.

15. Language is peculiarly (human).

16. Animals lack the ability to recreate experience in (words or language).

*The words in parenthesis are to be omitted on the student's work sheet.

Lesson II

How a Language Can Change

Objective: To understand the possible changes which might occur in a language in order to understand the changes which have occurred in English.

Procedure: I. Ask the students to look at their lists of words on transportation and tell why the changes occurred. Have them save these lists to look at again later.

Discuss briefly how the changes in vocabulary are made or present the following list of statements and ask them to match their words with the statements. Which words are:

1. an invented new word (a trade name such as, Kleenex)
2. a loan word (word borrowed from another language)
3. a word with a suffix and/or prefix added (undeniable)
4. two words joined to form a compound (railroad)
5. the meaning of words in use is extended. An old word with an extended meaning, i.e: extension of the word ship into spaceship.
6. word which has completely changed its meaning -- nice meant foolish in 1600.

Explain to the students that these are the six basic ways vocabulary changes occur in a language. Ask them if they have any "current" words which show one of these types of changes.

II. Lecture and demonstrate to the students the structural changes which can occur in a language. Language is more than words, it is words in relation to each other.

A. Some languages show the relationship of words by putting a word in a certain place in the sentence.

John hit Dave. Dave hit John.

In English the person who does the action (the subject) usually comes before the action (the verb) and the person who receives the action (the direct object) comes after the action. Where do we usually put adjectives? Prepositional phrases?

B. Other languages show relationships by putting special endings on words.

Agrippinam interfecit Nero. Nero interfecit Agrippinam.

In both cases Nero is the subject and Agrippinam is the direct object.
The -am has the same effect as putting the person after the verb.

Old English declension of stan (stone)

stan	stan-es
stan-es	stan-a
stan-e	stan-um
stan	stan-as

(Define the words inflection and root.)
The names for these two types of structure are:

analytic-makes use of prepositions and auxiliary verbs and depends on word order to make clear the meaning.

synthetic-shows the relationship of words by inflections or word endings, especially on nouns, pronouns, adjectives and verbs.

A language may use both inflections and word order, but one will predominate.

Assignment: Find the inflections used in a paragraph from a story or news article.

Answer the following questions:
For what reasons does English use inflections:
(They indicate time, plural, possession, change from verb to noun, noun to adjective, etc.)

Prepare for quiz tomorrow on how vocabulary changes and meaning of analytic and synthetic.

Quiz

I. Identify the process which was used when the following words have come into or developed in English.

1. bafflegob (invented)
2. windshield (compound)
3. pizza (borrowed)
4. unnavigatable (prefix and suffix)
5. Kleenex (invented, now extended)

II. Why is English considered analytic?

(Because it depends primarily on word order, uses preposition and auxiliary verbs.)

Lesson III

Why Language Changes

Objective: To study two basic concepts about language change.

Materials: Notes on language history from Francis or other text.

Procedure: Begin with quiz to review concepts studied yesterday. Go over quiz.

Give a summary of the origins of English.

Origins of English

The first language we know of in English was the Celtic which was language driven out by Germanic tribes. Some English words are Celtic and some Roman from the occupation of Caesar 43-410 A. D. However, English became part of Low West Teutonic language when England was invaded by the Angles, Saxons, Jutes. This puts Old English with German rather than French, Spanish, and Italian. 450-1150 A. D. is a period of full inflections in the language.

Latin words came back into English through the Christian Church in the sixth century. Many French words came into English after 1066, when the French speaking Normans ruled England.

Ask the students what changes they think can occur in a language and when these changes would occur. (They are to realize that either the vocabulary can change or the structure can change.)

I. Language changes when it comes in contact with another language.

Tell the students about the following major points of contact Old English had with other languages:

Germanic languages-invasion and immigration

Latin-military conquest until 410, sixth century Christianity

French-the results of the Norman conquest.

Vocabulary introduced by Germanic Invasions

band	fellow	sky	give
birth	race	window	kindle
crook	scales	awkward	cow
dirt	sister	flat	ransack
egg	skill	odd	rake
snub	take	thrive	seemly
frickle	lift	low	weak
rid	want	call	clip
sprint	thrift	root	

These are basic words of everyday life which either replaced Celtic words or were brought by the settlers and used to mean something slightly different from the English word, as in the English word craft, and the Germanic word skill.

Vocabulary introduced by the Church--Latin origins

abbot	alms	altar	ark
candle	canon	cleric	disciple
hymn	martyr	minister	noon
priest	shrine	relic	rule
tunic			

Vocabulary introduced by French

Government and Administration

government
crown
state
authority
assembly
tax record
traitor
minister

Law

judge
advocate
indictment
sue
pledge
acquite
pardon
trespass

Fashion, Meals, Social Life

dress
gown
robe
cape
collar
buckle
satin
fur
dinner
supper
venison
beef
veal
mutton
port
raisen
fig
grape
lamp
lantern

Ecclesiastical

religion
theology
sermon
baptism
chaplin
incense
convert
saint
savior
redemption
obedience
preach

Army

combat
battle
arms
peace
enemy
defense
vanquish

Art, Medicine, Learning

art
painting
sculpture
music
beauty
tower
porch
study
grammar
copy
pulse
plague
physician
surgeon
stomach

Lesson IV

Why Language Changes

Objective: To develop the idea of change occuring during isolation and to introduce the concept of change due to growth of civilization.

Materials: Notes on language.

Procedure: Ask the students to prove by example, that language changes when it is isolated.
What dialects are there in North America?
Are the speech differences in the following due to geographical location? social differences? political isolation?

Indians on reservations
Old Order Amish of Pennsylvania Dutch
The speech of Tangier Island off the Virginia coast, which is very Elizabethan
Southern accents or Northern accents (are these all the same)
(The record Our Changing Language illustrates American dialects)

The Isolation of English

English became isolated during the Normal rule of England for about 250 years. It was the language of the peasant while French was the language of government, law, fashion, and educated people. The result of this use of English only by uneducated people was the loss of inflections and the increasing dependence on word order. The highly inflected Old English changed to an analytic language in the Middle English period because there was nothing to stop people from using the language any way they wanted. Middle English reflected the French influence in the large quantity of French words which were adopted.

Why did English change from a synthetic to an analytic language or what happens to a language when it is only used orally by uneducated people? Are "ain't" and "he done" examples of this? Is slang an "uneducated oral use of the language"?
(Don't go too far on this because it will come up again under the question of standardization and authority in language.)

III. Language grows when a culture advances, when it is exposed to a higher civilization, just a child learns new words when he has new experiences.

France, the more sophisticated society, brought many new ideas and things to English society. For these things the English used the French words.

Homework: Have the students find the origin for the following words to see which were borrowed after the Anglo-Saxon period.

meadow (ME AS)
sheep (ME AS)
shed (ME AS)
machine (F. L. Gr.)
manager (H. F.)
type (F. L. Gr.)
plough (O. E.)
mother (O. E.)
water (O. E.)
office (ME OF. L.)
stage (OF. L.)
hen (AS)
hat (AS)
hand (AS)
engine (OF. L.)
state (ME. OF. L.)
seed (AS)
work (AS)
desk (H.)

Have the students prepare a list of "city work" words and a list of "country work" words.

You may want to use three groups with the third group giving "trade" words used by both groups.

Lesson V

Authority and Standardization in Language

Objective: To review the three concepts of contact, isolation and growth; to present the forces which standardize a language or keep it from changing rapidly.

Procedure: Ask the students to look at their lists and tell what kinds of words are usually Anglo-Saxon or Old English. Would the words from French, Latin and German represent more advanced ideas and things? If English had remained isolated would these words have entered the language?

Ask the students to present their list of " work words." Why don't both groups master all the words? What kinds of words would people have in common? Family words, religious words, political words, entertainment words.

Just as there is a difference between city vocabulary and country vocabulary there is a difference between dialect and standard speech.

What is standard speech?

The speech of educated people used in speaking and writing.

Standard English began developing in the London area in the 14th century. The center of government, trade and society.

Discuss the effect the following would have on making English standardized.

The invention of the printing press--more people learn the same language, the language can be passed on without changes.

A unified country which is not invaded for several hundred years--foreign words and ideas are not replacing present words.

The development of a body of literature in the language--enables people to identify and set standards for correct language.

The development of trade over large areas--a standard language is necessary for communication. (The Indians had a universal sign language.)

The centralization of political power over a large area--same need as in trade (When was Latin the official language?)

Assignment Worksheet: Do Americans speak standard English?

1. What effect on the language would the meeting of new problems in living have? (extended meanings, development of new words, change old words)

2. Are there any "foreign" influences on American English which did not occur in British English? Give examples of influences. (Indian words, French, Dutch, German settlers, Spanish holdings especially on West Coast)

3. What things would have helped keep American English similar to British English? (Government control by England, trade with England, use of English Bible for teaching and reading, newspapers printed in English)

4. Are the differences in American English and British English differences in vocabulary content or structure? (vocabulary, especially for inventors since 1800)

Lesson VI

Authority in Language

Objective: To discuss the levels of usage as they relate to standardization of a language or "Who decides what's right?"

Procedure: By examining the homeword, the language study, the children do, and the language they use on different occasions, they should realize there is no one perfectly correct language.

I. Looking at the homeword, does the class agree that standard American English and British English are very similar? Are there any historical events which would have kept the languages similar?
What does the class think is non-standard speech in American?
Why?
Can your use of language tell who you are, where you are from and what you know? How? This should lead to a discussion of dialect. It should also be brought out that jobs have technical vocabularies, sports have vocabularies of their own which tell about a person.
What are the levels of usage in English? Slang, jargon, colloquial, informal, formal ("A Word in Your Ear" gives good examples.)

II. What makes people speak in a certain way or assume a particular way is correct?
    1. Everyone they know speaks that way.
    2. People they admire and want to be like speak that way.
    3. Educated people speak that way.
    4. The way a person speaks must fit his way of life.

Do most executives use speech which is not standard?
Would a person <u>learn</u> to speak a certain way to get more money, social acceptability?
(Can the children tell what kind of language they expect from their friends?)
Why would you expect the language of science to be highly standardized?
What level of language is least standardized? Why? (Slang, it changes rapidly to suit temporary events or needs.)

The lesson should end with the children understanding that a standard language develops to fit the need for communication. It is used by people who wish to communicate beyond their own family, town, area. These people agree to standards and try to maintain them.

Homework: Bring in examples of modern means of communication and transportation advertisements etc. to show new things which are making language standardized.

Lesson VII

New Sources of Standardization

Objective: To establish the advantages and need for standard language.

Procedure: Ask students to present their examples of communication such things as--books, films, radio, T.V., telephone, telegraph, newspapers, magazines--also included would be satellites, airplanes, cars, trains.

Which level of usage is most used in mass media? The students should be able to bring out the effects on a language when it is used to speak to 100 million people living in very distant places, as in T.V. presentations. They should also realize what effect this will have on the speech of the listener--(Language will be less changeable and more precise.)

What effect would these different forms of communication have on the growth (each one brings along its own vocabulary) of the English language?

Where do you hear or read ungrammatical English?
Would you expect more or less variety in the vocabulary of the mass media?
Will the individual have more or less variety in his personal vocabulary because of his contact with mass media?
Are people likely to speak two languages, their local dialect and the more formal standard speech or will they gradually lose the dialect?

These questions should be raised with the experience level of the children used to answer them.

Assignment:

Write a composition in which the students explain how they use language to communicate, explaining with examples their levels of usage and what purpose they see in learning standard language. Another possibility would be to write, "A Defense of My Local Language" which explains why an individual doesn't need standard language.

Lesson VIII

Applying Your Knowledge

Purpose: To apply the concepts of language change and growth to Australian English.

Materials: Maps of Australia, lists of Australian words

Procedure: This may be used as a test, group work with two or three people handling a problem or individual work for presenting to the class.

Give the six concepts which have been studied and then ask the students to apply these concepts to the statements about Australia.

1. Language changes when it comes in contact with another language.
2. Language changes to meet the needs of the people using it.
3. Language changes when a civilization becomes more advanced.
4. Language changes when there is little authority or standardization.
5. Language becomes standardized by mass media, long distance communication and rapid transportation.
6. Language changes when it is isolated over a long period of time.

The following situation would either be a reason for the language to change or remain the same. You will be given certain facts about Australian history and geography from which you are to predict what would happen to the language.

1. The southeastern section of Australia was first settled about 1800 by English "Ticket-of-leave" men or prisoners, who were sent into Australia to serve their sentences. These people, generally, were uneducated. With them came military personnel to govern the colony. Describe the language these people brought with them and tell what you think happened to it.
   (Brought substandard English and military vocabulary. The language would be likely to change rapidly in structure and vocabulary.)

2. The early settlers found many animals, flowers, landscapes which were unfamiliar. They also met a very primitive group of people called Aborigines. How would the early settlers handle the problem of "vocabulary shortage"?
(Extend meanings, change meanings of their own words and borrow from the natives.)

3. Northwestern Australia called the Kimberleys is 139,000 sq. mi. with a population of 4,500 people. These people trade beef with the United Kingdom, Singapore and the U.S.A. Is any change in their language likely to occur?
(Yes in the items they trade and the way they trade new vocabulary will enter the language.)

4. Australia was first settled extensively on the eastern coast (see map) this area is set off by a long mountain range which was finally crossed in 1813. What is likely to happen to the language on the different sides of the mountains? Will the fact that the Western side became large sheep ranch areas affect the language?
(The isolation may cause different dialects to develop. The different occupations will cause different vocabularies.)

5. Gold was discovered in 1851 and 1892-3. This brought about a "goldrush" to Australia. What affect would this have on the language?
(Increase in foreign words in the vocabulary)

6. Indonesia is 450 miless away from Australia, but the Australian English shows there was no adoption of Indonesian words. How can you explain this? Would Australia's membership in SEATO (South East Asia Treaty Organization) as of 1954 mean that Indonesian words are likely to enter the language?
(Australia has been economically and politically associated primarily with England.
Yes, contact with another group usually results in new vocabulary.)

7. The children living in the Outback, Western Australia and the Northern Territory, get their schooling by two-way radio. Why would these children speak a standard English?
(This is a form of long-distance mass communication which would override a local dialect. The need to communicate with people far away would result in the use of standard English in its schools.)

8. Since 1910 Australians have been using radio and airplanes. Most travel in the Outback is in small airplanes used as "air taxis." Many small communities and ranches are served by flying doctors. What effect would the use of two-way radio and airplanes have on the language? (Because no group is completely isolated local dialects wouldn't develop.)

9. By looking at the map tell what geographical barriers you see and what difference they would make in the language. Tasmania is part of Australia.

10. Australia's biggest problem has always been a lack of water. The total annual runoff is less than half the runoff from the Mississippi River. Why would the water shortage affect the population size and the development of the country? How would overcoming a water shortage problem cause a change in the language?
(More water would bring immigrants, factories and a greater variety of things would be produced.
This would bring an increase in the vocabulary.)

Dates in Australian History

1606	Dutch sloop "Duyfken" cruises along the north coast of Australia.
1616	First recorded landing of Dutch captain on west coast.
1642	Tasman sails south and east around Australia, discovers Tasmania and New Zealand.
1688	Dampier, British mariner, explores north coast.
1769	Captain Cook sails along east coast and later makes report that results in settlement.
1788	"First Fleet" makes landing at Botany Bay and in a short while establishes colony of New South Wales at Port Jackson.
1801-3	Flinders circumnavigates Australia.
1803	Settlement established at Hobart, Tasmania.
1813	Blaxland, Wentworth, and Lawson discover a route across the mountains.
1824	Brisbane settled.
1825	Tasmania established as a separate colony.
1829	West Australia separated as a colony.
1829-30	Sturt follows Murray River to its mouth on south coast.
1824	South Australia becomes a separate colony.
1835	Settlement established at Melbourne.
1829-41	Eyre explores the south interior.
1848	Leichardt, German explorer, disappears into western desert, never afterward heard from.
1851	Victoria separated as a colony.
1851	Ballarat gold fields discovered, beginning of gold-rush population increase.
1859	Queensland becomes a separate colony.
1892-3	Great gold fields at Kalgoorlie and Coolgardie opened.
1901	Australian states federate into a Commonwealth.
1914-18	European war. 330,000 Australian volunteers.
1939-45	World War II. Great changes in Australian industry and transportation systems.
1954	Queen Elizabeth and Duke of Edinburgh visit Australia.
1956	Olympic Games, first ever held south of the equator, held in Melbourne.
1957	First of great dams of the Snowy Mountain hydroelectric and irrigation project completed.
1957	First development of vast new bauxite reserves, found the previous year.
1958	Christmas Island in Indian Ocean transferred to Australian administration.
1958	First nuclear reactor installed on Lucas Heights near Sydney, and first radio isotopes produced.

1959 E.C.A.F.E. meeting held at Broad Beach, Queensland (Economic Commission of Asia and the Far East, U. N.).

1959 Custody of Wilkes Antarctic Station taken over from the United States.

1960 First native-born Australian won a Nobel prize. Sir Macfarlane Burnet, Professor of Experimental Medicine at Melbourne University, shared the Nobel Prize for Medicine.

1961 Worst drought in thirty years in Queensland.

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Appendix

French

Exploration and travel

cache
carry-all
voyageur
toboggen
buccaneer
trail

Topographic

bayou
butte
crevasse
levee
prairie
rapids

Foods

chowder
jambalaya
pie a la mode
rotisserie

Legal

mortgage
forfeit
bail
bailiff
jury
larceny
lease
perjury
embezzle
seize
attach
distress
culprit
quite
clerk
mercy
assets
disclaim

Furniture and Housing

bureau
castle
depot
shanty

Plants and Animals

caribou
gopher
pumpkin

War

war
justice
treason
prison
court
crown
empress

Coinage

cent
dime

Clothing

purse
mantle

Miscellaneous

apache
brave
canuck
lacrosse
picayune
sashay
market
false
grace
charity

Spanish

Plants and Animals

alfalfa
avocado
mari juana
yucca
alligator
chigger
cockroach
coyote
mosquito
barracouta
palomino
tuna

Food and Drink

barbecue
chile con carne
enchilada
jerk
tamale
tequila
tortilla
cafeteria

Furniture and Building

adobe
hammock
patio
plaza
pueblo

War

armada

Mining

bonanza
eldorado

Topographic

arroyo
canyon
key
mesa
savannah
sierra
tornado

Clothing

chaps
mantilla
poncho
serape
sombrero
ten gallon hat

Ranch Life

bronco
buckaroo
burro
cinch
hacienda
lariat
lasso
mustang
peon
pinto
quirt
ranch
reata
rodeo
stampede
wrangler

Legal and Penal

calaboose
desperado
hoosegow
incommunicado
vigilantes

Races and Nationalities

cannibal
creole

Miscellaneous

fiesta
loco
pronto
savvy
mosey
vamoose
stevedore

cuspidor (Portuguese)

India

Food and Drink

pepper
orange
candy
punch (beverage)

Houses

bungalow
cot

Clothing

calico
cashmere
chintz
bandanna

Miscellaneous

beryl
camphor
sandal (wood)
indigo
china
jungle
loot
polo
dinghy
shampoo

Dutch

Food

cole slaw
cookie
pit (stone of fruit)
waffle

Transportation

caboose
scow
sleigh
span

Social

boss
patron
Yankee

Farm and Building

hay barrack
stoop (of porch)
bowery (farm)

Miscellaneous

boodle
dope
dumb
filibuster
Santa Claus
snoop
spook
poppy cock

German

Food and Drink

beer soup
bockbeer
delicatessen
dunk
frankfurter
hamburger
lagerbeer
liverwurst
noodle
pretzel
pumpernickel
sauerkraut

Social

beer garden
Christmas tree
Kriskringle
pinochle
poker
rathskeller
stein

Miscellaneous

bub
bum
fresh (impudent)
hex
loafer
nix
ouch

American Indian

Trees, Plants and Fruits

catalpa
hickory
pecan
persimmon
sequoia

Animals

chipmunk
moose
muskrat
opossum
raccoon
skunk
terrapin
woodchuck
caribou

Political Terms

caucus
Tammany

Institutions

manitou
powwow
totem
wampum
tomahawk
igloo
kayak
teepee
wigwam
moccasin
mackinaw
papoose
squaw

Food

hominy
hooch
succotash
squash

Arabic

Science

elixir
talisman
alchemy
alkali
azimuth
naptha
alcohol
algebra
zero
cipher

Birds

albatross

Household

sofa
alcove
mattress

Clothing

mohair
cotton
sash

Food and Drink

sherbert
artichoke
syrup
lime (fruit)
sugar

Social and Religious

emir
fakir
haram
Koran
moslem
sheik

Miscellaneous

Magazine
crimson
talc
tariff
admiral
assassin
lute
mate (chess)
ghoul

Scandinavian

Smorgasbord

borscht

Yiddish

kibitzer
schnozzle

kosher
shnook

schmo
phooey

African Negro

banjo
chigger
jazz

jigger
zombi
yam

cooter
voodoo

cush
goober

Australian Word List

Descriptive compounds

stockfarm	bushranger	boundryrider
stock house	bushfire	
stock run	bushhorse	
stock holder	bushlawyer	
stock hut	bushtelegraph	

Aboriginal words

bettong	waddy	tandan
koala	nulla	dingo
wombat	bogey	cobbra
boomerang		

Invented words

outback	bluegum tree	brick fielder wans
never-never	bottlebrush	rising wind

Extend

Station - a farm with all its buildings
forestland means land for good grazing
cottage means a bark hut

Additional Words

Measles	
brandy	
golf	
wagon	Dutch
uproar	
dust	
piano	Italian
umbrella	
volcano	
opera	
alligator	
cark	
mosquito	Spanish
vanilla	
stampede	
acme	
elastic	
magic	Greek
tantalize	
acrobat	
caravan	
sherbet	
chess	Persian
lemon	
spinach	

ARAFURA SEA
TIMOR
SUMBA
INDONESIA
SAWU
CORAL SEA
TIMOR SEA
NORTHERN TERRITORY
(OUT BACK)
GREAT BARRIER REEF
GREAT SANDY DESERT
QUEENSLAND
WESTERN AUSTRALIA
GIBSON DESERT
ALICE SPRINGS
MOUNTAIN RANGE
BALLARAT GOLD FIELDS
BRISPANE
SOUTH AUSTRALIA
GREAT VICTORIA DESERT
wheat
sheep
PACIFIC OCEAN
KALGOORLIE GOLD
NEW SOUTH WALES
INDIAN OCEAN
NEW CASTLE
PERTH
SYDNEY
ADELAIDE
CANBERRA
VICTORIA
MELBOURNE
TASMANIA

ENGLISH LANGUAGE ARTS
CURRICULUM SUPPLEMENT

UNIT -

THE HUMAN SIDE

OF

PURITANISM

by

WINIFRED CLARKE

STATE OF DELAWARE

DEPARTMENT OF PUBLIC INSTRUCTION

DOVER, DELAWARE

Early American Literature

Contents

Unit: The Human Side of Puritanism

Grade Level: Senior High School

Number of Lessons: Fourteen

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Appendix

The Human Side of Puritanism

Introduction

Purpose and Point of View:

It is not difficult to develop reputable approaches to authors and works following the Revolutionary War and the War of 1812. But with regard to the two centuries of literary records which antedate the political selfhood of the United States, the question of educational aims and benefits is indeed a vexing problem.

In approaching the study of examples of writings of the Colonial Period it is instructive to stress that in America before 1800 imaginative literature is remarkable, mainly for its absence. It is appropriate to point out to students that the literary records of Colonial America have their roots in the minor types of Elizabethan travel literature and theological practices well established in the old world.

Having conceded this much, the teaching of American literature can become a good deal more meaningful than it usually is, if a connection or comparison between certain writers and certain works can be shown. It makes a valuable introduction to the methods of comparative literature to have students read for example Jonathan Edwards "Sinners in the Hands of an Angry God" and compare the virtues listed in that sermon with Benjamin Franklin's "The Way to Wealth."

Having chosen "The Human Side of Puritanism" as a theme for this unit, the lessons which follow can greatly sharpen the sense of the major transition in American thought and attitudes during the Colonial Period.

There are many approaches to the teaching of this unit. Since this illustrates just one approach, other selections may be used. The unit offers, however, both a bibliography and an appendix which include teacher references, films, recordings, and a list of American Literature Anthologies in which all selections included in this unit may be found.

Lesson 1

Puritanism

Purpose: To understand the depth of the Puritan as a human being.

Procedure: The first lesson is important for it will reveal an accurate picture of the surface of Puritan society.

Begin by discussing the material to be covered during the unit and by informing the students that one of the major purposes of this unit will be to stimulate an increased understanding of modern American literature and society. Stress the point that the moral attitude of the Puritans persisted in New England long after its substaining religious convictions were gone. Remnants of Puritan condemnation of frivolity on the Sabbath are to be seen in many of our cities with "blue laws" still regulating Sunday activities.

In the moral confusion of a character such as George F. Babbitt in the social novel by Sinclair Lewis, we see something of the dilemma of modern man - eager for the pleasures of this life, yet unable to give himself over to the complete enjoyment of them because of vague scruples of conscience.

The teacher may lecture to the students on Puritanism. For this lecture the Perry Miller edition of The American Mind is excellent.

Following the lecture and after suitable discussion, the teacher may have the students read the biographical notes on Edward Taylor in an American literature anthology. It is suggested that the teacher read to the class "Preface to God's Determination Touching His Elect" by Edward Taylor.

A review of the word "Elect" in the title of the poem might be a good idea.

Stress -

1. Taylor's concern in the poem for the elect, not the damned.
2. The Puritan doctrine of original sin.
3. Puritan definition of: salvation, grace, religious duties, and redemption.

Assignment: Read or review The Scarlet Letter by Nathaniel Hawthorne. Since the story will probably not be new to the students, one week is suggested for the reading of the novel.

Lesson 2

Edward Taylor

Purpose: To gain an understanding of how a person may believe intensely.

Procedure:

A. Begin by having the students review briefly the previous day's discussion of the life of Edward Taylor.

B. Read "The Joy of Church Fellowship Rightly Attended" and "Upon What Base?" by Edward Taylor.

Discuss:

1. Themes in the poems
2. Images that seem especially vivid
3. Language in poem (Is it that of a dedicated Puritan?)
4. Understanding of everyday life in colonial New England as presented in the poems.

The teacher may then read to the class the poem "Huswifery" by Edward Taylor. Before reading the poem, the teacher should explain the title. If the Ginn recording, Listen to Literature, is available, the teacher may wish to play this recording for the class.

Assignment: A boy who has a clear speaking voice and good reading ability may be asked to prepare for an oral presentation of a section from "Sinners in the Hands of an Angry God" for the next lesson.

Lesson 3

Jonathan Edwards

Purpose: To understand Edward's attitude in his sermons.

Procedure: A. Begin by reading and discussing the biographical notes on the life of Jonathan Edwards.

Stress -

1. Edwards, the hell-fire and brimstone preacher
2. Great Awakening movement
3. Pattern for sermons
4. Calvinistic doctrine
5. Puritan beliefs

B. The student assigned may read from "Sinners....." to the class.

C. Class Discussion

Have the students consider the images that describe the wrath of God. What does Edwards say about: original sin, total depravity, predestination, election? What does Edwards say about God's mercy? What was the effect of this sermon on Edward's congregation?

Note: A short quiz may be used to find out whether students have grasped the subject matter of the sermon.

D. If time permits the short selection from Personal Narrative may be read slowly under the teacher's guidance.

The key to an appreciation of this piece of 18th century autobiography is a grasp of the Puritan terms defined earlier such as: salvation, grace, religious duties and redemption.

Discuss:

1. Edward's motivation in writing his Personal Narrative.
2. How dangerous is a complete soul searching?
3. Do people really want to know the truth behind their convictions?
4. Do people today really want to know the answers to the questions being asked about their cherished belief in God?

Lesson 4

Class Paper

Purpose: To write explicitly on some phase of Puritanism or the Puritan writer.

Procedure: This is a class theme. The students will be given the assignment at the beginning of the period and allowed to write for the entire period.

Writing Assignment: (Suggested ideas for their papers)

A. Early colonial literature is described as utilitarian. With the following questions to guide you evaluate the practical nature of Puritan writing:

   1. What purposes were served by the sermons and the poems?

   2. Account for the fact that the colonist produced a relatively small amount of imaginative writing.

B. Write an essay in which you prove that Edwards is or is not too unreasonable and vehement with his parishioners.

C. Write a comparison of Edward Taylor's attitude toward Puritanism and Jonathan Edwards. Show how their differences in attitude are reflected in their writings.

Collect papers.

Lesson 5

Writing Effective Compositions Using Details

Purpose: To improve composition through effective use of details.

Procedure:

A. Return ungraded papers.

B. Ask several students to read their paper for discussion.

Discuss

1. What is the controlling idea in the topic sentence in the first paragraph?
2. What is the first supporting detail?
3. Does it relate to the topic sentence?
4. What other details have been listed to support the topic idea?
5. Are there details that should be omitted?
6. Are the details arranged logically?
7. What improvements can you suggest?

C. The teacher may write on the board the topic sentences and the details as the students read and discuss their papers. The details may be placed on the board in two columns without labeling the columns.

D. After a list of about three or four general statements and four or five specific statements have been listed for the topic sentences, the teacher may then lead the students to see that one list is made up of generalities, while the other list contains specific details. Affix these labels to the columns, and ask the students to supply a few more examples to be added to the specific column.

E. Discuss with the students the value of specific details as proof of a topic or idea.

F. Have all students evaluate their papers by answering the following questions:

1. How many specific details have I included?
2. How many general details?
3. Which list is longer? Which should be longer?
4. Are there any irrelevant details?

G. Refresh student's memory of writer, audience, subject, and purpose (WASP) in writing.

H. Allow time for revision of papers.

I. Collect papers.

Lesson 6

The Scarlet Letter by Nathaniel Hawthorne

Purpose: To extend the interest in Puritanism by becoming interested in the Puritans themselves.

Procedure: Begin by calling the students' attention to the fact that the selections read thus far have given authentic and vivid presentations of the Puritans from Puritan writings. We will now extend our interest and understanding of the Puritans as we look at the Puritan man who emerges out of a work of art.

Class Discussion: Begin the critical study of the novel by helping the students to search beneath the surface of the novel to discover Hawthorne's artistry in the use of nature after the historical setting of the novel has been discussed.

Further discussion

1. How is nature symbolic of man's moral being?
   Guide the students in finding passages in the novel and in making legitimate inferences from these passages:

   a. Chapter I - Pearl described as a weird flower
   b. Chapter VI - Nature and man's interest
   c. Chapter VIII - Supernature - God
      (The ETV Lesson "The World of The Scarlet Letter and its Structure" may be used to enrich this discussion)
   d. The teacher may find other symbols for discussion.

2. How is the scaffold a representation of the beginning, the middle, and the end of the novel?

Assignment: Review the novel, looking for examples of the immediate consequences of sin, consequences to souls and insight into Puritan character.

Lesson 7

The Scarlet Letter

Purpose: To gain further insight into Puritan culture.

Procedure: Class Discussion

The teacher will begin with a discussion of Hawthorne's criticism of the Puritan society and Perry Miller's.

Stress -

Although Hawthorne considered adultery a sin, he bitterly criticizes a society that makes outcasts of Hester and her child; yet there is no hypocrisy in the Puritans of The Scarlet Letter; they are only stern, cruel, somber, and righteous.

Miller's approach is far more objective - because he is concerned with the integrity of the individual in a hypocritical society.

Discuss:

1. The Puritan man's justification for interference in the religious and personal life of his neighbor.
2. Why society has a right to religious intolerance. (There is only one true religion).

   Note: Ask students to point out specific instances in which Puritans did interfer in the personal and religious life of an individual.

3. How society can be kept free from the influence of the devil.
4. Changes in the personality (Hester and Dimmesdale).
5. Hester's and Dimmesdale's spiritual state as novel progresses.
6. The Fortunate Fall.
7. The obsession of Chillingworth in The Scarlet Letter and that of Ahab in Moby Dick.

The teacher may conclude the discussion by pointing out that because the structure of our society is in great part-Puritan, influences and hostilities are evident in the works of many American writers. The teacher may mention any writers with whom she is familiar such as: Eugene O'Neill, Edith Wharton or Arthur Miller.

Assignment: Written Composition (Suggested Ideas)

1. Placing yourself in the position of the Puritan judge, write a prosecution of Hester.

2. Write an essay in defense of the Puritan right to interference in an individual's personal or religious life.

3. Hester's pennance and repentance.

4. Discuss the doctrine of the Fortunate Fall. Does it apply to The Scarlet Letter? (Use illustrations from novel to support conclusion).

Tomorrow we shall look briefly at the events that consciously or unconsciously brought about a change in the American character and saw the emergence of the self-made man. Tomorrow's lesson will introduce an American with a Puritan background who is the most representative man of the Age of Enlightenment - Benjamin Franklin.

Lesson 8

Benjamin Franklin

Purpose: To lead students to understand the various personal and abstract qualities embodied in the life and works of Benjamin Franklin.

Procedure: To introduce the lesson and to arouse curiosity about the contents of the lesson, the teacher might provoke a discussion with these questions:

1. What topics dominated the minds of American writers prior to the 18th century?
2. What was happening in America in the 18th century about which writers would naturally have strong opinions to express?
3. What new philosophical outlooks began to enter their minds to replace the Puritan beliefs?

Under teacher guidance the students might read the biographical information on Benjamin Franklin.

Class Discussion:

1. What "tradesman's attitude" of Franklin made him so typical of his day and so popular with future generations?
2. How did Franklin use the *Spectator* to improve his style of writing?
3. What circumstances led to the creation of Poor Richard?
4. In what ways are Silence Dogood, Poor Richard, and Father Abraham alike?

Assignment: Read "The Whistle", "A Receipt to Make a New England Funeral Elegy", and "The Way to Wealth." As you read, look for Puritan influences in these selections.

Lesson 9

"The Whistle", "A Receipt to Make a New England Funeral Elegy", and "The Way to Wealth."

Purpose: To show the versatility of Franklin in his writings.
To gain an understanding of how Franklin uses his boyhood experiences and Puritan background to illustrate mature concepts.

Procedure: A. Class Discussion

1. How does the essay, "The Whistle," illustrate the statement, "Franklin was educated by experience?"

2. How does Franklin use a boyhood experience to reveal a mature lesson?

3. What is Franklin ridiculing in "A Receipt to Make a New England Funeral Elegy?"

4. Why would subscribers to the Almanac accept the wise sayings of Poor Richard?

B. Read some of the proverbs from "The Way to Wealth" - aloud to the class.
Ask various students to discuss the proverbs, pointing out the virtues each encourages and why the way that each proverb is expressed it is so effective.

Assignment: Short composition imitating Franklin's style in "The Whistle."

A "whistle" is sometimes worth any price. Can you think of a personal experience that would seem to prove this statement? Franklin found one to show the opposite to be true.

Make certain the anecdote you choose is really pertinent to the statement you are defending. Unless the application of the anecdote is obvious, your argument may not be convincing.

Lesson 10

Poor Richard and The Maxim: The Style of Wit

Purpose: To gain an understanding of the characteristics and significance of the maxim.

Procedure: The teacher may begin by placing the word - Maxim - on the board.

Discussion -

1. What do you think the word means?

2. What is the dictionary definition of the word?

3. What are the characteristics of the maxim?
   (The following may be placed on the board)

   a. Brevity
   b. Rhyme and rhythm
   c. Contradiction (linking opposites)
   d. Figurative language

   As each of the above characteristics are discussed several examples should be placed on the board.

4. How do the characteristics of the maxim operate or work?

   Suggested answers -
   a. Brevity, rhythm and rhyme help hold the maxim in mind.
   b. Rhyme and rhythm emphasize its points.
   c. Contradiction and figurative language may bring about surprise, recognition, pleasure, and reverberation.

5. How much wisdom can be found in maxims?

Have students discuss other general truths or significant ideas found in some maxims not previously discussed.

Assignment: Look up the word satire. Read "The Ephemera" by Benjamin Franklin applying the definition of satire to the work.

Lesson 11

The Lengthened Maxim: Formal Satire

Purpose: To explore Franklin's style and purpose in his use of satire.

Procedure:

A. Place the following ideas on the board. Tell the students that the discussion will center around these points:

1. The Eighteenth Century - The Age of Satire
2. Humor or satire
3. Satire and the question of values
4. Franklin's satire

B. Mention briefly that 18th century England was the age of satire. Point out that some of the poets and essayists used their pens to attack or ridicule human folly. With sharp shafts of irony, sarcasm or wit they mocked the pretensions of society, proved the inequalities of social justice, and sought to show the frailities of human institutions. Together they made satire a dominant note in the literature of the eighteenth century. Remind students that Franklin shared to some extent the satirical view of life popular in England. In fact, his early literary tastes had been partially formed by reading the Spectator essays of Addison and Steele. Young Franklin had modeled the "Dogood Papers" on these.

C. Class Discussion

1. What are the basic techniques of humor?
   (After discussing exaggeration and contradiction or reversal, the teacher may present or ask several students to present jokes. This may be followed with a discussion of the exaggeration and contradictions that contribute to the humor.)

2. What is satire?
   (As a part of the discussion, the teacher should bring out the point that satire may be considered as humor focused on questions of value; or satire may be explained as humor pointing a finger at fault.)
   Continue the discussion until the students grasp the idea that any piece of writing which criticizes manners, individuals, or political and social institutions by holding them up for ridicule may be considered as satire.

3. How does "The Ephemera" fit the definition of satire? In answering the question stress the point that gentle ridicule may be seen when the musicians and human beings in general are compared to insects. Point up also the fitness as well as the absurdity of the comparison between the ephemera and man. (So the old gray-headed ephemera has the pretentiousness of manner and thought of a human being.)

4. Is Franklin's satire more than wit, seeking amusement?

Continue the discussion with questions about "The Ephemera."

a. Why did Franklin describe the ephemera as "happy people?"
b. Why did the "old gray-headed one" think that the learned philosophers of his race were right in their opinion?
c. What is the basic idea, stated or implied, of "The Ephemera?"
d. What habit of man is Franklin satirizing?

Too often students are not aware of the importance of a writer's style in conveying ideas.
Discuss - Franklin's style in "The Ephemera"

1. Length of sentences
2. Absence of difficult words
3. Logical organization
4. Variety of grammatical structure and sentence structure.

Assignment: Satirize a belief or action of which you disapprove, using both exaggeration and contradiction to help you "point the finger at fault."

Lesson 12

"Franklin's Speech at the Convention"

Purpose: To show another side of Franklin - that of the ideal political spokesman.

Procedure:

A. After the difficult words and words derived from Latin have been discussed and mastered, the speech should be presented orally.

B. Discuss as fully as possible the factors that made Franklin the ideal person to deliver the speech at the convention.

Include in the discussion:
1. His experience in public life
2. His personality
3. His career

Questions for discussion:
1. How does Franklin show a knowledge of diplomacy in the speech?
2. What are some examples of his sense of practical politics?
3. How does he prove his mastery of the human touch?

C. Place on the board (to be copied by the students) the following:

Franklin's Standard of Moral Perfection. This standard involves complete achievement of thirteen virtues.

Temperance	Justice
Silence	Moderation
Order	Cleanliness
Resolution	Tranquility
Frugality	Chastity
Industry	Humility
Sincerity	

Have students discuss the meanings of each of the words.

D. Discuss Franklin's method of achieving moral perfection.

E. Further Discussion

1. Is the order of the virtues as listed by Franklin the order you would choose?
2. Why does moderation come before Tranquility?
3. Why does Humility come last?
4. What kind of man was Franklin?

Assignment: Review your notes on Franklin and Edwards. For our next lesson we shall compare or contrast the virtues stressed by these two men.

Lesson 13

Views on Franklin

Purpose: To promote extended interest in Benjamin Franklin and the new philosophical outlooks that began to enter American minds to replace the dominant Puritan beliefs.

Procedure: A. Discuss

	Dark View		Light View
1. Franklin's view of Mankind --	Pessimistic	or	Optimistic
2. Franklin's Definition of Moral Perfection --	Negative	or	Positive
3. Franklin's Focus on Life Here and Now --	A Deficiency	or	Strength
4. Franklin's Attitude toward Virtue --	Selfish	or	Benevolent

B. Contrast the virtues stressed by Franklin in "The Way to Wealth" with those emphasized by Jonathan Edwards in his sermon "Sinners in the Hands of an Angry God."

C. Arrange in opposite columns on the board the personal lives, public activities, essential concerns, titles of literary works, stylistic traits, and anything else the teacher may think of pertaining to these two men.

Stress -

The major transition in American attitudes as represented by these two men.

Lesson 14

Sample Essay Test

Procedure: Dittoed copies of the following may be given to students who will write for one hour.

Directions: Each of the following is related to our study of Benjamin Franklin. Using ideas gained from our class reading and discussion, write an informal essay on one of the following:

1. Show how "The Way to Wealth" expresses the materialistic aspect of the American Dream. You may wish to include as one aspect of the dream, Franklin's remark "God helps them that help themselves."

2. Select one of Franklin's sayings as a starting point. Elaborate it into a narrative essay by illustrating it with a fictional anecdote of your own devising. The result could be a mock Aesop fable. Franklin's "sleeping fox catches no poultry," for example, sounds like the concluding line of an Aesop fable.

3. Part of Franklin's effectiveness as a writer may be explained in his definition of good writing:

   > "The words used should be the most expressive that the language affords, provided they are most generally understood ... smooth, clear and short, for the contrary qualities are displeasing."

   Apply this definition to one selection by Franklin. Cite examples to show that he does or does not fulfill his own specifications.

Sample Objective Test

This sample objective test may be used if the teacher wishes to check on the actual reading that has been done by the students.

BENJAMIN FRANKLIN

Directions: If a statement is true, write True in the blank. If the statement is false, write False in the blank.

_____ 1. Franklin's brilliant mind was inherited from his father, a noted philosopher.

_____ 2. Franklin based some of his wise sayings on personal experience.

_____ 3. In his early wirtings Franklin wrote under the names, Poor Richard and Mistress Silence Dogood.

_____ 4. Like Franklin, Mistress Silence Dogood received a thorough schooling in her youth.

_____ 5. Franklin was the leading prose writer of the Age of Reason.

_____ 6. Self-educated and self-made, Franklin became remarkably versatile.

_____ 7. Franklin planned to master all of the virtues by giving attention to only one virtue at a time.

_____ 8. Of all the virtues that he undertook to establish, the one that gave him the most trouble was Moderation.

_____ 9. In his essay "The Ephemera" Franklin pretends he can talk to insects.

_____10. The basic idea of "The Ephemera" is that since life is short, it should be spent wholly seeking pleasure.

_____11. Franklin was successful as a political writer because he wrote clearly and logically and with a ready wit that pleased the public.

_____12. Although Franklin's scientific experiments were important in his own day, they have little value for modern scientists.

Completion

The following Franklin sayings can be completed with a word from the right-hand column:

1. _____ helps them that help themselves.
2. The sleeping fox catches no _____.
3. _____ and visitors smell in three days.
4. _____ travels so slowly, that Poverty soon overtakes him.
5. He that _____ late must trot all day.
6. One today is worth two _____.
7. _____ have better memories than debtors.
8. He that lives on hope will die _____.

A. poultry
B. fasting
C. Laziness
D. riseth
E. industry
F. tomorrow
G. creditors
H. fish
I. God
J. labor

Teacher's Bibliography

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Films

"The Scarlet Letter", Encyclopedia Britannica Films, Inc., New York.

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Appendix

Selections included in the lessons in this unit may be found in the following anthologies:

Blair, Farmer, Horberger and Wasson, The United States in Literature, Scott, Foresman.

Edward Taylor-----"The Joy of Church Fellowship Rightly Attended"
"Upon What Base?"

Jonathan Edwards--"A Puritan Boyhood"
From "Personal Narrative"
"Sinner in the Hands of an Angry God"

Benjamin Franklin-Biographical Introduction
"A Receipt to Make a New England Funeral Elegy"
"The Way to Wealth"
"Speech in the Convention"
"The Ephemera"

Fuller and Kinnick, Adventures in American Literature, Harcourt, Brace and World.

Edward Taylor-----"Huswifery"
"Meditation Six"
"Preface to God's Determination Touching His Elect"

Jonathan Edwards--From "Sinners in the Hands of an Angry God"
From "Personal Narrative"

Benjamin Franklin-Biographical Introduction
"The Way to Wealth"
"Project of Arriving at Moral Perfection"
"Sayings of Poor Richard"

Gordon, Porter, Terrie, American Literature, Ginn and Company.

Edward Taylor-----"Huswifery"
"Meditation Six"
"Preface to God's Determinations Touching His Elect"

Jonathan Edwards--From "Sinners in the Hands of an Angry God"

Benjamin Franklin-Biographical Introduction
"The Way to Wealth"
"On the Subject of Salaries"

Wacher, Ross, Van Houten, The Early Years of American Literature, The Macmillan Company.

Edward Taylor-----"Meditation Six"
"Upon What Base?"

Jonathan Edwards--"Sinners in the Hands of an Angry God"

Benjamin Franklin-From "Poor Richard's Almanac"
"The Ephemera"
"To Lord Howe"

Hawthorne, Nathaniel, The Scarlet Letter, New York, A. Norton Critical Edition, W. W. Norton and Company, 1962.

ENGLISH LANGUAGE ARTS

CURRICULUM SUPPLEMENT

COMPOSITION:

WRITING

THE

CHARACTER SKETCH

STATE OF DELAWARE

DEPARTMENT OF PUBLIC INSTRUCTION

DOVER, DELAWARE

Contents

Composition: Writing the Character Sketch

Grade Level: Average seventh or eighth

Scope: Ten Lessons

I. Overview

II. Introduction: Notes to the teacher on motivating and evaluating writing

III. Lesson Plans

IV. Materials

V. Annotated bibliography

VI. Suggested biographies for correlated reading or for extension of the unit

I. Overview

The primary, overall purpose of this composition unit is to motivate and stimulate growth in written expression for junior high school students.

Specific objectives include helping students 1) learn the importance of careful observation as a prerequisite to writing, 2) recognize the importance of organization--even for a brief composition, 3) discover the effectiveness of various types of descriptive language, and 4) observe techniques of description and character analysis as they are revealed in short stories or essays.

Learning activities suggested within the lesson plans are directed toward the accomplishment of these objectives. Opportunities for developing reading, oral discussion, and language skills are incorporated.

This is intended as a resource unit, and although some of the lesson plans appear to be quite specific, it is hoped that each teacher who uses the unit will modify or amplify the activities according to the needs of his particular class. The lessons dealing primarily with reading activities are of necessity not specific, because of the variety of literature anthologies in use in Delaware schools. General suggestions for the use of reading selections are provided, but specific activities will depend upon the availability of materials.

For the teacher who wants to extend the study of character analysis which is introduced here, a list of biographies appropriate for junior high school readers is provided.

Writing the Character Sketch

II. An Introduction

Notes to the teacher on motivating and evaluating writing:

Motivation

It has been said that the only reason for writing is to be read. Students should be reasonably sure of a sympathetic audience for their writing before they are asked to write. It is the teacher's responsibility to establish a favorable rapport between himself and the students, and to indicate the need for a helpful, constructive attitude toward all the students' efforts.

In the part that he will play as a reader of what is written, the teacher should recognize his invaluable opportunity to put into practice that often-stated educational tenet about the need for giving individual attention to his students. If he is to encourage them to express themselves in writing, he must convey to them the feeling that he actually cares about what they think and how they feel.

The teacher must be enthusiastic about writing and must convey his enthusiasm to his students. The teacher should be a writer himself (in some capacity--a writer of letters, reviews, professional articles) in order to be able to talk to his students honestly about the writing process. (If he is not, or has not been involved in some type of writing, the teacher leaves himself open to the criticism "those who can, do; those who can't, teach.")

In awakening students to the infinite variety of ways in which words, sentences, paragraphs can be arranged to express one's thoughts, the teacher can appeal to the students' need to create.

Perhaps at age 12 or 13 students are content with--even eager for--conformity. They seek the same forms of entertainment, follow clothing fads, adopt the language patterns of their group, but they should be encouraged at every opportunity to develop individual tastes, to value the original, the distinctive, over the mass-produced, rubber-stamp item.

In helping students discover writing as a form of self-expression, the teacher should emphasize the unique opportunity each one has to create something which is totally his own.

Evaluation

> Marking papers becomes a severe test of the teacher's own power of communication. Here is no mechanical process; rather, here is a test of the competence of the teacher of English to demonstrate the skill he teaches.
>
> --Lou LaBrant
> We Teach English

Faced with mounting piles of student papers to be graded, the composition teacher may sometimes lose sight of the primary purposes for this evaluation process: to teach students how to write better and to stimulate their interest in writing more.

The NCTE's A Check List for Evaluating the English Program in the Junior and Senior High School, prepared by the Commission on the Curriculum in 1962, asks a number of questions "...reflecting modern research and scholarship in the teaching of English and the tested practice of the most successful secondary schools." Some of those questions relevant to this unit are:

> Is student writing evaluated consistently for specific elements stressed in each particular assignment?
>
> Does evaluation take into account content, clarity of thought and organization, and then sentence structure, word choice, usage, spelling, punctuation, and capitalization?
>
> Does evaluation include constructive comment first, and then suggest specific means of improving the composition?
>
> Does the teacher emphasize a few elements at a time, recognizing the difference between proofreading and teaching?
>
> Does the evaluation lead to a desire on the pupils' part to try again?

It is hoped that the following suggestions will help the teacher answer the above questions affirmatively when he evaluates his students' writing.

1. Know your students; discuss evaluation with them, either on an informal basis or within a class period before they write. Find out their views--ask for suggestions concerning the "correcting" procedures they feel will best help them.

2. Since the writing assignments in this unit are brief, it is strongly suggested that the teacher read each one twice before putting any marks on the paper. Read the first time for ideas and the second for mechanics.

3. In writing comments, show respect for the student's ideas; avoid sarcasm and thoughtless ridicule.

4. Be constructive in your criticism. Suggest parts of the paper to be improved but do not do the rewriting yourself.

5. Adapt your criticism to the individual. A very poor student may become so discouraged by a mass of red marks he will be more reluctant then ever to express himself in writing. It may be best to indicate only some of his errors at first, writing longer comments in order to encourage his future attempts.

III. Lesson Plans

Lesson 1

Objective: To help students realize the importance of careful observation as the initial step in the writing process.

Materials: Quotation and questions for discussion.
Student "messenger" (see Procedure)

Procedure: 1. Begin a class discussion by indicating a quotation from R.L. Stevenson which you have written on the chalkboard.

"Where is the use of eyesight and articulate speech if a man cannot observe and recollect? Cultivate this art in the future....You may find it of momentous service."

The following questions might be used to guide the discussion:

a. By what other means than eyesight do we observe?
b. Can we always trust our sense organs to give us a "true" impression?
c. What experiences have you had with "first impressions?"
d. Do the clothes (or hairstyle) "make the man"?

(Sometime during this discussion you should be interrupted by a student messenger whose errand you have arranged with another teacher beforehand. Ask this student to come to your desk while you reply to the note he has brought. Make sure that he can be seen by everyone in the class, but do not call direct attention to his presence.)

2. Continue the above discussion after the interruption. If time permits, the question of "eye-witness" accounts of accidents might be introduced. What problems sometimes arise from them when they are used in court?
(Total time for the discussion should be about 15 or 20 minutes.)

3. After assuring the class of your confidence in their ability to observe accurately, ask them to write as complete a description as possible of the student "messenger" who had come into the room earlier.

To lessen the students' feeling that they have been "tricked", and in keeping with the suggestion in the Introduction that the teacher of writing must write, let the class designate a member of the faculty whom you have seen earlier in the day, and try your hand at writing a description of the person they have chosen.

4. Allow 10 to 15 minutes for the writing of the descriptions. In the remaining time ask for volunteers to read their descriptions to the class. (They may want to hear yours first!) Do not collect these papers, but tell students to keep them in their notebooks.

5. Assignment: Write a one paragraph description of some person you have a chance to observe closely tonight--a clerk in a store, the driver of your school bus, a friend, or member of your family. This will not be a <u>diagnostic</u> exercise in writing and will not be graded. Try to describe your subject so that the reader of your description will get a reasonably clear picture of him.

(This assignment may be made optional, if the teacher feels that some students have not been sufficiently motivated to begin out-of-class writing yet.)

To make the assignment more concrete, the teacher may suggest--or ask students to suggest <u>what</u> kinds of things we should describe about our subject. These might include:

a. his most outstanding physical feature
b. the sound of his voice
c. the way he walks
d. his clothing--and how he wears it.

Lesson 2

Objectives: 1. To elicit from the class, through the inductive approach, a meaningful definition of organization, and to help them apply this definition to the writing process.

2. To discuss the use of an "idea sheet" as an informal means of organizing a brief paper.

Materials: Overhead projector (optional).

Procedure: 1. Begin an oral discussion by asking the class to listen to the following descriptions of situations. After you read (or tell them about) each one, ask students to define "getting organized" as the expression is used in context.

a. It is Saturday morning. There are three pairs of shoes and five dirty sox under your bed; some books, school notes, and magazines are balanced precariously on the edge of your bureau, topped with an empty Coke bottle; a chair in the corner holds your gym bag (or purse), a sweat shirt, last week's football program and various other items. Your mother enters the room and says, "Please get this place organized right now!"

Note: Definitions in parentheses indicate possible student responses.

(Definition: put things in proper places; create order)

b. At the beginning of the period the classroom buzzes with un-directed activity. Some students are sharpening pencils, some are exchanging gossip, some are walking around the room. The teacher enters and calls them to order by saying, "Let's get organized!"

(Definition: eliminate confusion)

c. You sit down after dinner to begin your homework. In glancing over your assignments you find you have a science report to write for next week, math problems for tomorrow, a history test the day after, and an English composition due by the end of this week. You say to yourself, "I'd better organize my work."

(Definition: decide which tasks are most important or most urgent)

Student responses to these situations should illustrate that "organization" in these common situations may be defined as: 1) an ordering process; 2) the elimination of confusion; or 3) the creation of a structure from most to least important.

2. Ask students to discuss how these definitions of organization apply to writing.

3. Ask those students who have done the optional homework assignment to take out their papers. Those who did not do the assignment should use the paragraphs they wrote in class yesterday. Some of the papers may be read or shown on the overhead projector (using transparencies) and evaluated by the class. Evaluation should be centered on 1) details gained through careful observation, and 2) organization of ideas.

4. Discuss the use of an idea sheet. Explain that this is an informal aid to organizing a brief paper. It consists of a sheet of paper on which one jots down words, phrases, or even complete sentences which indicate ideas that he wants to incorporate into his composition. The writer does not necessarily put down these ideas in a particular order, but he can decide upon an order after making a random list of items, and begin to construct his composition according to that order.

5. Working as a class (with a student writing on the chalk board) construct a sample idea sheet. Let someone suggest a topic for a one-paragraph description of a person. Students then suggest items to be included; the secretary should write them on the board as they are mentioned, and after the list is as complete as the class feels necessary, an order may be decided upon.

Illustration: topic - My three-year-old Brother

ideas - size - weight and height

facial features - color of hair, eyes, shape of nose or chin

expression - mischievous, angelic

appearance - usually rumpled, sticky

6. Allow time for questions from the class if any students appear not to understand how to prepare the idea sheet.

7. Assignment: Prepare an idea sheet for a one-paragraph composition which we shall write in class tomorrow.

Lesson 3

Objectives: 1. To help students develop a well-organized paragraph, sorting from an idea sheet.

2. To work on topic sentences and opening sentences.

Materials: Students' idea sheets and chalkboard

Procedure:

1. Have three or four students go to the chalkboard and write what they have on the idea sheets they prepared for homework. Allow each one time to tell how he decided to organize his ideas. Ask for suggestions from the class for improvements or additions.

2. Discuss topic sentences. If the term is new to the class, explain that the topic sentence states the controlling idea of the paragraph. Other sentences must be related to it. The topic sentence usually comes at the beginning of the paragraph, but it need not be the very first sentence.

3. Let students suggest several possible topic sentences for the paragraphs outlined on the board.

4. Discuss the purpose of the opening sentence of a composition: to arrest the reader's attention and to make him want to read further.

5. Let class now suggest some possible opening sentences for the paragraphs on the board.

6. Let the class choose one of the outlines on the board, and, working cooperatively, write the entire paragraph.

7. Use the remainder of the class time to assist students in writing their paragraphs. Circulate among them, helping as many as possible who have questions or problems.

8. Assignment: Finish the paragraphs which you have begun in class today. Keep your idea sheets and turn them in with the completed paragraphs.

Lesson 4

Objective: To emphasize the significance of specific language in writing description.

Materials: Roget's Thesaurus (several copies)

Procedure:

1. Collect paragraphs written yesterday.

2. Begin an oral discussion by quoting Samuel Johnson's "All round numbers are false" and its better-known paraphrase, "All generalizations are false, including this one." Ask students what they think these quotations mean.

   Questions to promote and guide discussion:

   a. Is it true 'blondes have more fun'?
      (Discuss the uses of generalizations in current advertising--ask students for other examples.)
   b. Is it true that all boys with large muscles are brave?
   c. Is it true that all thirteen-year-old girls are silly and giddy?

(Note: Depending upon the ethnic make-up of the class, the teacher might also turn the discussion to the question of prejudice based on false generalizations (i.e. all Negroes are less intelligent than all white people; all Russians are bad--- etc. Such discussion will require careful handling on the part of the teacher and should, of course, be directed toward revealing the falsity of these generalizations.

3. In order to help students avoid the use of vague generalities in their descriptive writing, encourage them to search for specific words which emphasize the individuality of the person they want to describe.

4. Place the following list of general descriptive words on the board. Ask students to think of several more specific words which mean nearly the same as those on the board. Let the students compile their own lists in their notebooks.

a. young	e. loud
b. old	f. quiet
c. pretty	g. bright
d. ugly	h. dull

5. Explain how to use a thesaurus (such as Roget's) for the purpose of finding specific words. If possible, have several copies in the classroom so that they can be examined by the students.

Lesson 5

Objective: To provide reading activities directed toward helping students recognize and use descriptive language.

Materials: Biography section of literature anthologies
Reader's Digest - series of "Most Unforgettable Character" articles
(Sufficient materials should be available so that each student may read something different.)

Procedure:

1. Students select story or article to read.

2. Allow sufficient time for silent reading. Ask students to watch for words and phrases which they feel are most effective (colorful, unusual, specific) in describing the subject of the story.

3. After students have finished reading their selections, ask them to write a brief summary of what they read, concentrating on the physical description of the subject. They should use their own words for most of the summary, but they may use any of the author's descriptive words which they felt were especially effective. Ask them to underline these words in their summaries.

Lesson 6

Objectives: 1. To complete summaries begun in Lesson 5.

2. To discuss the descriptive language used by students in their summaries.

Materials: literature anthologies
Reader's Digests

Procedure: 1. Allow time for students to complete the summaries they began yesterday. They should be permitted to refer to the stories they read, if necessary.

2. As many as possible of the summaries may be read aloud to the class. After each one is read, ask the student who wrote it to explain why he chose particular descriptive words or phrases. Ask for constructive criticism from the class.

LESSON 7

Objectives:

1. To help students progress from writing physical descriptions toward writing more comprehensive character analyses.

2. To introduce the technique of developing a character by telling how he reacts in a particular situation.

Materials: Dreiser's Twelve Men (or other well-written narrative containing character analysis)

Procedure:

1. Review discussion (Lesson 3) on general vs. individual. Note that we have also discussed "first impressions" and the false notions we sometimes acquire about people by paying attention only to their outward appearances. If we are to learn how to write about human beings, and to make them come alive for our readers, we must be able to look beyond surface appearances.

2. Ask students to think of some qualities or characteristics they might want to describe in order to make a person seem real. (It may be helpful if they select a particular subject to think about but they need not indicate their choice to the class.)

3. List on the board a number of these characteristics. The teacher might give one or two examples for a start, but he should try to elicit most of the ideas from the students. The list might include:

   a. treatment of other people--kind, cruel, indifferent
   b. general outlook on life-- optimistic, pessimistic
   c. attitude toward money and material possessions
   d. religious beliefs and their effect on actions
   e. intelligence (or lack of)
   f. family background, education
   g. temperament--mild, explosive

4. Read to the class an example of how a writer can develop a character by describing incidents in which some outstanding quality of that person is apparent.

   (Theodore Dreiser's Twelve Men contains excellent examples of this type. The teacher might choose an excerpt from Dreiser's "My Brother Paul" in which he describes Paul's sympathy toward those less successful than himself. This excerpt is found on pp. 79-82 in the Premier edition (paperback) Fawcett World Library.)

5. After reading the selection, ask the class to discuss the author's methods of making his character alive and believable.

6. Ask students to give some thought to choosing a subject for a one page composition in which they will attempt to describe one of that person's character traits by using the technique of telling about his reaction to a problem or situation. Suggest that they choose someone they know very well, or a central character in a television series which they watch regularly. (The latter choice may appeal to the class, but it is suggested here because, in attempting to study the "character" of some of TV's super heroes, the students may be led to recognize the ridiculous improbability of them.)

Lesson 8

Objective: To assist students in organizing a composition which exceeds one paragraph.

Materials: Notes from Lesson 2 on organization
Notes from Lesson 3 on topic sentences

Procedure:

1. Review definitions of organization. Discuss any problems which students have had with organizing the paragraphs they have written to date. Review work with topic sentences, also.

2. Discuss the organization of a composition containing more than one paragraph. Include the following points:

   a. each paragraph must have a topic sentence
   b. each topic sentence should be supported by details and related ideas -- the paragraph is a unit of meaning
   c. irrelevant ideas should be avoided
   d. writer should provide some transition from one paragraph to the next.

(The following transitional expressions might be listed on the board for students to note and use when applicable to their writing.)

Words linking similar material

moreover
furthermore
in addition
in the same way

Words showing a change in direction of thought

on the other hand
on the contrary
however
nevertheless
not

Words showing a time relationship

then
next
in the meantime
finally
first...last
now

3. Assign the one- page composition which was discussed in Lesson 7, Procedure 6. Have students prepare an idea sheet and begin writing in class.

Lesson 9

Objective: To help students complete the compositions begun yesterday.

Materials: literature anthologies
Reader's Digests

Procedure:

1. Allow sufficient time for students to complete their compositions, offering assistance to those who need it.

2. Encourage careful proof-reading after papers are completed.

3. Provide reading assignments from biography sections of literature anthologies for students who finish writing early in the period.

4. Collect all papers.

Note: In order to allow the teacher at least two days in which to evaluate these compositions, it is suggested that he plan a language study or literature lesson for this class for the following day.

Lesson 10

Objective: To evaluate students' progress in writing as seen in the last composition assigned.

Materials: students' papers

Procedure:

1. Distribute the compositions which you have carefully evaluated and graded. Allow time for students to read your comments, then ask that they return the papers to you.

2. Read excerpts from the papers--if possible read a few sentences or even phrases which have merit from each student's paper. Indicate those students who have shown improvement in their writing; express interest in the subjects of the compositions; point out examples of effective descriptive language used to make the subjects seem alive and believable.

3. Return the papers to the students for corrections and revisions which you have mentioned in your comments.

4. Express an interest in reading compositions which students may wish to write voluntarily, on topics such as those we have considered within this unit or others. Encourage students to form the habit of expressing their thoughts in writing.

5. Provide for some sort of recognition for the writers of the best compositions-- and for those who have put forth the greatest effort to improve their writing. This recognition may be in the form of a bulletin board display, a mimeographed magazine or booklet for limited distribution, or a special section of the school newspaper, depending on what arrangements can be made in your particular school.

Note: Section VI of this unit contains a list of biographies suitable for reading by junior high school students. They might be used as collateral reading for the unit, or the teacher may choose to extend the exercises of the unit to include a longer character analysis based on the reading of a full length biography.

IV. Materials

A. overhead projector

B. Roget's Thesaurus - several copies

C. literature anthologies

D. Reader's Digest (series of "Most Unforgettable Character" articles)

E. Theodore Dreiser's Twelve Men (Greenwich, Conn., Fawcett Publications), 1962.

V. Annotated Bibliography

Books

1. Dreiser, Theodore, Twelve Men, (Greenwich, Conn., Fawcett Publications, 1962). A collection of stories by the controversial twentieth century novelist. The perception and compassion which Dreiser shows for his characters make these stories especially pertinent to the content of this unit.

2. Hook, J. N., Writing Creatively, (Boston: D. C. Heath & Co., 1963). A very readable book about all phases of writing, intended for older students, but certainly valuable for any teacher of composition. It contains many exercises which might be adapted for younger students.

3. LaBrant, Lou, We Teach English, (N. Y.: Harcourt, Brace and Co., Inc.) 1951. Written by a master teacher, this book contains many useful ideas about all areas of the English program. The selected bibliographies for each section of the book are especially valuable.

4. NCTE, The English Language Arts in the Secondary School, (N. Y.: Appleton-Century Crofts, Inc., 1956). Chapter 9, "Meeting Youth's Needs through Writing" provides the teacher with a perceptive view of the rewards and demands of teaching composition.

Periodicals

1. Dusel, William J., "Some Semantic Implications of Theme Correction," English Journal, Vol. XLIV, October, 1955, pp. 390-397.

   This article reports the findings of a study conducted to determine: 1.) how pupils learn to write, 2.) why teachers mark pupils' written work, 3.) what should teachers try to communicate by marking papers, and 4) is marking necessary?

2. Johnson, Eric, "Stimulating and Improving Writing," English Journal, Vol. XLVIII, February, 1958, pp. 68-76, 91.

   An experienced teacher of composition describes several interesting writing assignments which have succeeded with his classes.

3. LaBrant, Lou, "Inducing Students to Write," English Journal, Vol. XLIV, No. 2, February, 1955, pp. 70-74.

   Among the suggestions for motivation included in this article is the author's emphatic recommendation that the teacher of composition must be a writer himself.

4. McCrimmon, James M., "A Cumulative Sequence in Composition," English Journal, Vol. LV, No. 4, April, 1966, pp. 425-434.

   Dr. McCrimmon presents a plan for a sequential program in composition based upon the areas of specification, comparison and contrast, and classification.

5. Squire, James R., "Five Rules for Sequence," NEA Journal, Vol. 53, No. 8, November, 1964, pp. 14-16.

   This article provides quidelines to assist schools in building a sequential program in composition. These guidelines are based on such factors as oral language development, introduction to problems of forms of expression, and provision for balanced attention to all aspects of writing.

6. Walker, Clifford J., "The Opposite of a Tree," English Journal, Vol. LV., No. 4, April, 1966, pp. 450-452.

   An amusing account of one teacher's experiences with motivating students to write by assigning puzzling, imaginative and fantastic topics for compositions.

VI. Suggested Biographies for Correlated Reading

(This list is selected from Best Books For Children, 1966)

1. The Peaceable Revolution -- Betty Schecter
   (Houghton, 1963)

2. Letters to a Teen-Age Son -- Henry G. Felsen
   (Dodd, 1962)

3. The Lantern Bearer -- James P. Wood
   (Pantheon, 1965)

4. Invincible Louisa -- Cornelia L. Meigs
   (Little, Brown, 1934)

5. Washington Irving -- Anya Seton
   (Houghton, 1960)

6. Jack London: The Pursuit of a Dream -- Ruth Franchere
   (Crowell, 1962)

7. America's Own Mark Twain -- Jeanette Eaton
   (Morrow, 1958)

8. Boy on Horseback -- Lincoln Steffens
   (Harcourt, 1935)

9. Jules Verne: The Man Who Invented the Future -- Franz Born
   (Prentice, 1964)

10. Joseph Pulitzer: Front Page Pioneer -- Iris Noble
    (Messner, 1957)

11. Lief Eriksson: First Voyager to America -- Katherine B. Shippen
    (Harper, 1951)

12. Sir Walter Raleigh: Captain and Adventurer -- Geoffrey Trease
    (Vanguard, 1940)

13. They Peopled the Pacific -- A. Grove Day
    (Duell, 1964)

14. Fighter for Independence: Jawaharlal Nehru -- Alfred Apsler
    (Messner, 1963)

15. Winston Churchill -- Quentin Reynolds
    (Random House, 1963)

Suggested Biographies for Correlated Reading (cont.)

16. Nkrumah of Ghana -- Sophia Ripley Ames
(Rand, 1961)

17. Chaim Weizmann: Builder of a Nation -- Rachael Baker
(Messner, 1950)

18. Peter the Great -- Nina Brown Baker
(Vanguard, 1943)

19. Marie Antoinette -- Bernardine Kielty
(Random, 1955)

20. The FDR Story -- Catherine O. Peare
(Crowell, 1962)

21. Abe Lincoln Grows Up -- Carl Sandburg
(Harcourt, 1928)

22. Dark Eminence: Catherine de Medici and Her Children --
(Dutton, 1961) Margaret Vance

23. Lone Cowboy -- Will James
(Scribner, 1932)

24. Tecumseh: Destiny's Warrior -- David C. Cooke
(Messner, 1959)

25. Benjamin Franklin -- Clara Ingram Judson
(Follett, 1937)

26. Tom Paine, Freedom's Apostle -- Leo Gurko
(Crowell, 1957)

27. Haym Solomon: Son of Liberty -- Howard Fast
(Messner, 1941)

28. Harriet Tubman: Conductor on the Underground Railroad -- Ann Petry
(Crowell, 1955)

29. Ralph J. Bunche: Fighter for Peace -- Alvin Kugelmass
(Messner, 1962)

30. The First Woman Doctor: The Story of Elizabeth Blackwell --
(Messner, 1944) Ralph Baker

31. BG: Fighter of Goliaths, The Story of David Ben Gurion --
(Crowell, 1961) Gertrude Samuels

32. Journey Into Light: The Story of Louis Braille -- Gary Webster
(Hawthorne--Credo Books, 1964)

Suggested Biographies for Correlated Reading (cont.)

33. The Story of My Life -- Helen A. Keller
(Doubleday, 1903, 1954)

34. Amos Fortune: Free Man -- Elizabeth Yates
(Dutton, 1950)

35. Clarence Darrow: Defense Attorney -- Iris Noble
(Messner, 1958)

36. Before I Sleep.....The Last Days of Dr. Tom Dooley -- James Monahan, ed.
(Farrar, 1962)

37. Muhammad, Prophet of Islam -- Ruth Warren
(Watts, 1965)

38. Pope John XXIII -- Ray MacGregor-Hastie
(Criterion, 1962)

39. Douglas MacArthur -- Alfred Steinberg
(Punam, 1961)

40. Mary McLeod Bethune -- Emma Gelders Sterne
(Knopf, 1957)

ENGLISH LANGUAGE ARTS

CURRICULUM SUPPLEMENT

THE HUMANITIES

Unit - The Nature of Tragedy

by

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STATE OF DELAWARE

DEPARTMENT OF PUBLIC INSTRUCTION

DOVER, DELAWARE

THE HUMANITIES

Unit: The Nature of Tragedy

Grade Level: 12th

Number of Lessons: twenty

Purpose and point of view:

Our emphasis in this unit is humanistic.

Our purposes are to instill in the students a thoughtful appreciation of the spiritual and intellectual attainments and potentialities of man as he strives to understand himself and his relationship to God, humanity, and the universe; and to show the universality of experience and ideals of man, wherever he has been in the past, wherever he is in the present and wherever he indicates he may be in the future.

Lesson Plans

Lesson 1	A Vision of Tragedy
Lesson 2	The Athens of Sophocles
Lesson 3	*Oedipus the King* by Sophocles
Lesson 4	The Role of Fate in Tragedy
Lesson 5	Class Composition
Lesson 6	Composition
Lesson 7	Composition
Lesson 8	Composition
Lesson 9	The Problem of Job
Lesson 10	The Problem of Job
Lesson 11 A	*Macbeth* - Class Procedure I
Lesson 11 B	*Macbeth* - Class Procedure II
Lesson 12	*Macbeth* - Act I & II
Lesson 13	*Macbeth* - Act II
Lesson 14	*Macbeth* - Act II

Lesson 15 Macbeth - Act III

Lesson 16 Macbeth - Act IV

Lesson 17 Macbeth - Act V

Lesson 18 Macbeth

Lesson 19 Tragedy

Lesson 20 Tragedy

Bibliography

The Humanities

Unit - The Nature of Tragedy

An Introduction

We have chosen the tragic tradition in literature as the focus of this unit for it is one of the most unifying themes for an understanding of the cultural foundations of Western man.

Through many tragic dramas studied in school, students have learned that a tragic play is one that does not have a happy ending. But what is true in drama may not be true in human lives. Since our emphasis is humanistic, we must come to realize that elements of tragedy enter into the lives of all of us, even the happiest mortals.

All of us in small measure or great have tasted or will taste the bitterness of defeat at our own hands, unavoidable because we must choose and cannot find an alternative that is not fraught with evil. This is the tragic element which, once we see it in the tragedies in this unit, we can detect in our own lives and in those all around us.

Since this unit illustrates just one approach to tragedy, the teacher may wish to enlarge the scope or delete one of the works. The unit lessons are not restricted to the period named. It may be that two periods will be needed for some lessons, which means the unit may be extended beyond four weeks.

Further, the unit includes not only a useful bibliography, but it has been so arranged that if ETV lessons are available to the teacher, ETV may be utilized in teaching this unit.

Lesson 1: A Vision of Tragedy

Purpose: To introduce the unit and to acquaint the students with some of the elements of tragedy.

This first lesson sets the stage for the lessons which will follow. Although the first lesson centers around the lecture by the teacher, the teacher should establish the setting for the question and answer discussions which will follow. If the teacher desires, round-table discussions may be used.

The unit lessons are not restricted to the one day named. Since the teacher's job is to stimulate interest, more time may be needed to cover one lesson.

Procedure: After an introduction using some of the ideas suggested in the introduction to this unit, the teacher may then lecture on the nature of tragedy. This lecture should include the following:

1. Definition of tragedy
2. Pleasure in seeing tragedy performed
3. Aristotle's dramatic unity in tragedy
4. Fear and pity invoked by tragedy
5. Fate in Greek Tragedy
6. Tragic hero
7. Tragic flaw
8. Literary importance of Greek Tragedy

Notes for this lecture may be taken from the following sources:

1. Aristotle's "On Poetics": the definition of tragedy, the tragic hero, the tragic deed, and tragedy artistically superior to epic poetry.

2. Lily B. Campbell's Shakespeare's Tragic Heroes: Chapters One, Two, Three, Six, and Ten. Appendix A. "A. C. Bradley Revisited" is also helpful.

3. Frances Fergusson's The Idea of a Theater: A Study of Ten Plays. The first and last chapters are most valuable.

4. Frank Lucas's Tragedy: Serious Drama in Relation to Aristotle's Poetics.

Following the lecture and a discussion of any questions which may arise, the following words may be placed on the board and their meanings discussed:

1. catharsis
2. tragic flaw
3. hamartia
4. paradox
5. tragedy
6. pathos
7. poetic justice
8. tragic irony
9. comedy

Distribute the mimeographed list of words below to the students. Explain to them that these are words they will meet as they look backward to the Great Age of the Greek dramatist, Sophocles.

Tell students to use the sheets to record notes taken from the films and readings about the use of the words and their meanings.

Persons	Places	Gods	Words
Aristotle	Acroplis	Apollo	legacy
Laius	Athens	Athena	oracle
Polybus	Cornith	Dionysus	sphinx
Sophocles	Delphi	Zeus	comedy
Oedipus	Greece		patron
	Theater of Dionysus		philosopher
			prophecy
			Parthenon

Assignment: Read Oedipus The King by Sophocles including the Introduction.

Lesson 2: The Athens of Sophocles

Purpose: To recapture the atmosphere of the Athens of Sophocles through film highlights.

Because Sophocles's Oedipus the King has always been considered a model of tragedy, it has been chosen for the first play. In fact Aristotle in "On Poetics" draws on it more than any other play to illustrate his point. Mention a few of the things Aristotle says about tragedy and Oedipus the King after spending a little time on the play itself.

Procedure: Introduce the film "The Age of Sophocles" or the ETV lesson by placing the following general outline and questions on the board. Tell students to be alert to answers to the questions and the specific terms presented on the film.

General Outline:

I. Sophocles the Playwright
II. Fifth Century Athens, An Age of Questions
III. The Greek Theater
IV. The Delphic Oracle
V. Origin and Function of Chorus

Questions:

1. What are fundamental questions?
2. Why did the Greeks first ask these questions?
3. Why did they first ask them in the fifth century B. C.?
4. Who were some of the questioners of fifth century Greece?
5. What aspects of Athenian life did their questions challenge?
6. Where were some of the questions being discussed?
7. How was the theater equipped for thoughtful communication? How do we know?
8. How did Sophocles sustain excitement and interest in a story familiar to all?
9. In what way do we suspect Oedipus will help us to understand ourselves here and now?

Show film "The Age of Sophocles" or use the ETV lesson Number Five "The Age of Sophocles."

Class Discussion:

Use the above questions and the following:

1. Why do we read Greek plays?
2. What was the function of the Delphic Oracle?

3. How was the Greek theater equipped?
4. What was the function of the chorus?

Assignment: Reread the following scenes from Oedipus the King:

1. Scene with Oedipus and Chorus (pp. 11-19)
2. Scene with Tiresias (pp. 20-33)
3. Creon's Speech (pp. 40-41)

Lesson 3: Previous Assignment, Oedipus the King by Sophocles

Purpose: To review the actions of the play in their proper order
To examine the character of Oedipus

Procedure: The following short-answer quiz is optional and may be used by the teacher if there is a need to check on the reading assignment:

Quiz

Name_____

Oedipus the King

Directions: Write brief, specific answers to the following questions:

1. Why was Oedipus acclaimed King of Thebes?
2. What message from the Oracle did Creon take to Oedipus?
3. Who gave Oedipus final proof of his identity?
4. How did Joscasta die?
5. How was Oedipus blinded?

Class Discussion

1. How do Oedipus's and Jocasta's attitudes toward prophecy and the gods differ?
2. What is an oracle? How powerful is it in Oedipus' society?
3. How does each bit of evidence produced by: Creon, the messenger from Cornith, and Tiresias show the opposite of the intended result?
4. Why does Oedipus accuse first Tiresias and then Creon of being the guilty party?
5. Why does Oedipus continue to search for his father's identity? How is this search connected with the meaning of the play?
6. The Greeks used the word hybris to denote excessive and dangerous self-pride. Do you think hybris has anything to do with Oedipus' downfall? How and in what scenes is hybris revealed strongly?
7. What are some of the characteristics of Greek Theater as revealed by this play?

The teacher may wish to stress - a clear and concise understanding of the plot - the one concern in Oedipus' life. That one thing of course, is the discovery of who he is; all other events in and around the play have bearing only on that.

Assignment: Read the following scenes from Oedipus the King, looking for the relationship between man and God:

1. Scene between Oedipus and Jocasta (pp. 50-59)
2. Chorus (pp. 60-61)
3. Chorus (pp.89-91)

Lesson 4: The Role of Fate in Tragedy

Purpose: To understand how the themes of divine knowledge (prophecy) and human knowledge are reconciled.

Procedure: Class Discussion

If there are any questions left from lesson three, use the first part of the period for them.

1. Is Oedipus responsible for his own downfall? If not what is?
2. Sophocles called Oedipus "tyrannos". (The teacher will probably need to explain that the word means something close to "self-made".) In what ways was Oedipus a "self-made man"?
3. How does the play stress the importance of prophecy in fifth century Greece?
4. Did Oedipus have genuine alternative courses of action open to him?
5. If all of Oedipus' actions in the play are fated, how is he responsible for them, and how can his suffering and punishment be justified?
6. What is the meaning of the passage by Oedipus, "It was Apollo friend, Apollo who brought fulfillment to all these sufferings of mine. But the hand that struck my eyes was mine, and mine alone". (p. 96)
7. In what way does the conclusion of the play apply to our situation today? Or what is the relationship between Oedipus and Twentieth-Century man?
8. What is the role of fate in tragedy?
9. How does the character of Oedipus, as presented in the dramatic scenes, relate to Aristotle's theory of tragedy?

Points of major emphasis

1. The ultimate strength or weakness of Oedipus
2. The question of Oedipus' tragic flaw
3. Fate and man's free will
4. Oedipus and Modern man

Assignment: Read one of the other plays by Sophocles

1. Antigone
2. Chorus (pp. 60-61)
3. Chorus (pp. 89-91)

Lesson 5: Class Composition
Unity Through Important Details

Purpose: To understand the importance of a good topic sentence that announces the true idea about which the paragraph is to be written.

Procedure: Students should be given dittoed copies of two or three student paragraphs written from a previous assignment.

I. Guide class in an analysis of the topic sentences of the sample papers.

Class Discussion:

1. What is the topic sentence of this paragraph?
2. What is the controlling idea in the topic sentence?
3. Is the topic sentence general or specific in character? What makes it general? What makes it specific?
4. What question does the topic sentence raise?
5. Which sentences answer this question?
6. What is the relation of the other sentence to the topic sentence? -or-
4. What is the first supporting detail?
5. What other details are used to show that the statement made in the topic sentence is true?
6. Are there any details that should be omitted?
7. What, then, is a good topic sentence?

II. Place the following topic sentence on the board:
Washington was one of the greatest generals in history.

1. How would you support this as a topic sentence?
2. Is there a controlling idea in the sentence? If so, what is it? Students may suggest that with this as a topic sentence, the writer might proceed to discuss everything he could think of to explain the whole statement. They might tell how Washington led his men through several victorious campaigns, they might include Washington crossing the Delaware, how he remained a heroic figure in the minds of his followers and of succeeding generations.
3. What would such material, such a rambling discussion actually make clear?
4. What central idea could the reader get?
5. When one has finished reading, what does he know of Washington as a general; or a defeated leader or an idol?

III. Now, the teacher may ask the class to reword the sentence so that it will limit the topic.

Example: Washington was a great strategist in his plan to cross the Delaware.

Such a sentence would limit what might be said about Washington to his abilities as a strategist alone. Furthermore, it would force the student to fix his attention upon "strategist" in terms of "Washington crossing the Delaware".

Emphasize: The first step toward paragraph unity often depends upon recognizing and fixing the controlling idea in the topic sentence.

IV. The teacher may distribute dittoed copies of topic sentences. Ask the students to underline the parts that convey the controlling idea.

Examples:

1. There was no doubt, John was my enemy.
2. Henry Fielding in The Red Badge of Courage was actually a coward.
3. When doing your homework, study English first.
4. My father was extraordinarily wise.
5. Three definite causes led to the start of the War of 1812.

V. When students have completed this assignment, ask them to tell why they chose particular controlling ideas.

Assignment: Read from King James Version of The Bible, The Old Testament: "Book of Job". Review notes on tragedy as a part of the reading assignment.

Lesson 6: Class Composition

Procedure:

A. Review controlling idea in the topic sentence.

B. Ask students to choose an idea from the play, Oedipus the King, and write a complete sentence stating a central viewpoint which can be developed into a short essay.

The teacher may aid the students by offering the following ideas which may be expanded into sentences:

1. Oedipus and Fate
2. Jocasta, human figure in play
3. Irony
4. Chorus and prophecy
5. Knowledge and fear
6. Oedipus' one decision

C. When students have written their sentences, ask them to underline the parts that convey the controlling idea.

D. Discuss the sentences with the class using the questions suggested in Lesson 5.

E. When they have decided on their sentences, have students list, as they occur to them, any ideas that might be included in the paragraph.

F. Work out with the students the possible procedure for developing the subject.

Suggest to students

1. Probe for facts by asking the following questions about the topic: what? who? when? why? how? which one? what happened? what if the statement is false? (Not all these questions will produce a fact about a particular topic. On the other hand, other, more appropriate questions may occur to you.)

2. Apply and reapply relevant questions to the topic itself and to each answer until the question no longer produces new facts and the answers become repetitious.

3. After you think you have exhausted the topic, study the facts to see if you have enough information to satisfy your subject.

4. Probe each fact for examples by asking yourself, Do I have any examples which will illustrate this fact or generalization?

G. Discuss with students the value of specific details as proof of the topic idea.

H. Have students write a rough draft of their papers.

I. Collect papers. Make comments and suggestions.

Lesson 7: Class Composition

Purpose: To write an expository essay on a subject related to the study of Oedipus the King

Procedure:

A. Distribute sample copies of an essay similar to the one assigned to the students. Analyze the paper using, the questions suggested in Lesson 5.

B. Return students' papers.

C. The students are now ready to rewrite their papers eliminating any repetitious facts, expanding any incomplete thoughts and rearranging material so that related facts are close together.

D. Students will rewrite compositions.

E. Teacher will collect papers.

Lesson 8: Class Composition

Procedure:

A. Return ungraded papers.

B. Ask several students to read their papers to the class for evaluation, or if an opaque projector is available student papers may be placed on it for discussion.

C. Discuss the following questions:

1. Is the topic sentence general or specific?
2. What is the controlling idea in the sentence?
3. What is the first supporting detail?
4. Does it relate to the topic sentence?
5. What other details have been given to show that the statement made in the topic sentence is true?
6. Are there any details that should be omitted?
7. Are the illustrations or examples effective?
8. Are the details arranged logically?
9. What improvements can you suggest?

D. Allow time for revision of papers.

E. Collect papers.

Lesson 9: The Problem of Job

Purpose: To probe the question of divine rewards and punishments.

Introduction:

The concept of God as presented in the Old and New Testaments is a God who is good, omniscient, omnipotent and one who governs the universe. Such a God would be expected to reward the good and to punish the evil. Yet the daily experiences of men shows that here on earth the opposite often appears to be the case. This is the problem of the Book of Job.

(Note: The teacher may wish to refer to Chapter I, An American Thought, Civil War to World War I, "The Problem of Job" by Josiah Royce.) Author: Perry Miller

Procedure: The teacher may place on the board the following outline to show how the several parts of the Book of Job are easily distinguished.

(Dittoed copies of this outline can be distributed if the teacher has time.)

I. Chapters One and Two
An introduction; setting the stage (written in prose)

II. Chapter Three
Job's complaint where Job "cursed his day."

III. Chapters Four to Fourteen
First round of arguments between Job and his friends.

IV. Chapters Fifteen to Twenty-One
Second round of arguments between Job and his friends.

V. Chapters Twenty-Two to Thirty-One
Third round of arguments between Job and his friends.

VI. Chapters Thirty-Two to Thirty-Seven
Harangue of Elihu. (It is thought that this is probably a later addition to the book.)

VII. Chapters Thirty-Eight to Forty-One
God speaks to Job

VIII. Chapter Forty-Two: 1-6
Job submits himself to God.

The teacher may then assign the rounds of arguments by Job's friends to different students, allowing one student to present Job's arguments in Chapters 6-7, 9-10, 12-14. Stress the use of direct quotations to support presentations.

A quick summary of the arguments of Job's three friends, may develop into the following:

> Jobs three friends solve the problem in the most direct fashion. God punishes the wicked and only the wicked. Since God is punishing Job, Job must have been wicked. If students did not refer to the following quotations, the teacher may call their attention to:
>
> Eliphaz: (4: 7-8)
> Bildad: (8: 20)
> Zophar: (11: 6)

Class Discussion:

1. What premise of his three friends does Job deny?
2. What kind of man was Job?
3. Why, if Job was a righteous man, was he suddenly beset by all sorts of grave misfortunes?

Assignment: Read from The Old Testament, "Book of Job", Chapters 15-42.

Lesson 10: The Problem of Job.

Purpose: To further explore the problem of divine justice.

Class discussion:

Teacher: Yesterday we looked at the view from inside the poem. Today, let's look at the view from outside the poem, i.e., the view which we get from reading the introductory and concluding portions of the poem.

1. Why does Job suffer? (God has permitted Satan to test Job's goodness, etc.)

2. Why doesn't the explanations of question number one solve the problem of divine justice?

   a. Was it just of God to permit Job to be tested in this fashion?

   b. Does it show a great unconcern for Job to expose him to the works of Satan?

   c. How can God be said to govern the universe if he permits Satan to do evil in it?

   d. Is the Book of Job, compatible with Genesis 1:31, where at the end of Creation, it is said: "God saw everything that he made, and behold it was very good?" Satan is certainly not very good, nor are the sufferings which he is permitted to inflict on Job very good.

3. What hint of a definition of evil do we find in the speeches of Elihu?

4. What is the tone of God's intervention when God asks: "Where wast thou when I laid the foundations of the earth?" (38:4)

5. What wonders of creation does God enumerate for Job?

6. What does God invite Job to do in his second speech? (40:10-14, 40:5-9)

7. What answers to the problems can we contruct from the conclusion of the poem?

8. What has Job said?

9. Why does God sometimes delay the punishment of the wicked?

10. Why does God sometimes bring misery to the just?

11. Why does God engage in a wager with Satan?

12. Is divine justice the same as human justice?

13. Is Job adequately rewarded for his steadfastness? If Job spoke rightly, there is only one part of his last speech that can give a hint: Read (42:3). This confession of Job's and man's ignorance, of his inability to understand God's ways comes after God's speeches pointing to the many things that God can do and man cannot.

In summing up the poem, the teacher may remind the students that this final admission of bafflement concerning lack of understanding concerning the decrees of fate is the same which baffled the heroes of Greek tragedy.

The teacher may wish to construct on the board parallels of similarities and parallels of differences between Job and Oedipus.

Similarities

A. Hero- Oedipus
Job — affected with pride toward the divine power.

B. Chorus- Theban elders
Job's three friends — argue with hero and point out his passion and pride.

C. Hero- Oedipus
Job — Men of considerable stature and fortune-brought very low.

Differences

Hero- Oedipus
Job

Greek tragedy-hero ruined
Book of Job-hero recovers his misfortunes and enjoys greater happiness than ever.

Oedipus	Suffers because of tragic flaw-pride.
Job	No notion that pride was responsible for his misfortunes.

The teacher may find other differences.

Assignment: Class Paper II

Students may be allowed to choose one of the following topics for their papers. Tell them to write their papers for a person who holds the opposite point view.

1. Job obtained what was due him.
2. God's actions are compatible with his goodness.
3. God's justice is fulfilled in this life.
4. What Job saw of evil we can see ourselves today whenever we choose.

Lesson 11 A: Macbeth by William Shakespeare

Introduction

Macbeth recounts with intense dramatic force the story of how a man becomes possessed and destroyed by evil. It derives much of its impact from its deep insight into human character and motivation and from the sense it conveys of the tremendous change that follows from the commitment of a single act. There is also the sense of the more than natural powers involved in human events, presented in the weird and impressive scenes with the witches.

There are several ways of teaching Macbeth. Two approaches have been suggested in the lessons that follow.

Class Procedure I:

A. Begin with a review of tragedy before turning to Macbeth. An added reference may be included at this time. The entry on "Tragedy" in the Encyclopedia Britannica provides a point of departure but is an excellent source for students in the general introduction.

B. Present the entire film version of Macbeth, or play the recordings of it by The Old Vic Company - RCA. This showing serves not only to introduce the play to the students but it will help the students to be on the look out for certain matters leading to greater appreciation throughout the study of the play.

C. Give out sheets of selected dialogue passages which can be used in mapping out the plot. Plot, Aristotle observed, needs a beginning, a middle, and an ending. Since a good plot needs to start well, spend added time on Act I. for in Scene 3 the basic motivation in the play begins.

   Be sure everyone understands what the three prophecies are for Macbeth and Banquo, how each received them, and what immediate fulfillment there was of one prophecy.

   Play Act I, Scene 7 again and discuss it line by line. Discuss the conflict presented in this Scene.

Form 234
ABSENTEE REPORT
Teacher _____ Room _____
Period _____ Date _____ 19____
Absentees

D. Begin the study of Act II with a discussion of hallucinations in general, telling how darkness, a state of overwrought nerves, or a guilty conscience may contribute to such illusions.
Have the class find the lines that show that Macbeth recognizes the falseness of the vision and what might have caused it.
Have students note the apprehension in Scene 2 of two persons committing their first crime and fearing that something will go wrong. What is Macbeth's mood? What is Lady Macbeth's mood?
Assign to two or more students an informal debate on the question: Did Lady Macbeth really faint in Act II, Scene 3, or just pretend to do so? Follow this with a brief class discussion.
Discuss superstition concerning nature's recognition of the murder of a great man in Scene 4.

E. After discussing the new problem troubling Macbeth, as shown in the soliloquy in Act III, Scene 1, play the recording or read the dialogue between Macbeth and the murderers. Discuss Macbeth's motives.
Ask: Do you pity Macbeth at this point? Does he appear to be a powerful man?

Have a reading session of Act III, Scene 4 in which the students in pairs or larger teams prepare the setting and then present a prepared interpretive reading of that scene. (Suggest two ways of presenting the ghost: 1. Have Banquo made up to look as ghostly as possible, 2. Have no ghost appear at all, but throw all the responsibility for conveying the idea upon the excellent acting of Macbeth.)

Compare the dagger illusion with the appearance of the ghost:

Dagger illusion in dark
Ghost illusion in lighted hall

Dagger appeared when Macbeth was alone
Ghost appeared when he was surrounded by people

Dagger appeared at a tense moment
Ghost appeared when he was safe and supposedly relaxed

Macbeth realized dagger might be an illusion
Macbeth was convinced that the ghost was really in the room

Dagger illusion might appear to anyone under similar circumstances
Ghost appears only after the deed has been committed and one is on the verge of a nervous breakdown.

F. Play the recording of Act IV, Scene 1.
Have the students discuss the two views of Macbeth:
A. Macbeth, a strong man with a tragic flaw
B. Macbeth, a weak man with a taste for power

Discuss Macbeth's plan to revenge himself on Macduff and the low point to which he has descended.
Before reading Scene 3, discuss the purpose of scene 2.
Then try the unrehearsed socio-drama, where students spontaneously assume the roles of Malcolm, Macduff, Ross and speak through the guise of these characters to explain their actions.

G. Act V, Scene 1, though very short is one of the great scenes of the tragedy. There are two approaches:
1. Let the students hear the impressive reading of Lady Macbeth's lines on the recording and elicit response to it, or
2. Have the students present this scene. The girl who plays Lady Macbeth should be willing to memorize her part, for she cannot hold a book, a candle, and rub her hands all at the same time.

The rest of the Act has a certain continuity which will enable the scenes to be discussed together. Ask the class: In Macbeth what fundamental principles of life underlie the clash between Macbeth and Macduff? Students can easily make a list of the many incidents which enter into the falling action.

Additional matters which the class may wish to discuss are: How is the responsibility of Macbeth for his crimes affected by the influence of the witches? What do you think about the responsibility of each individual for his own acts? Is Macbeth like Oedipus? Did he really have a choice? Does Macbeth have a tragic flaw?

After the study of the play has been completed have the class divide into three groups with each group carrying out one of the following assignments:

1. Panel Discussion - Compare Macbeth by W. Shakespeare with The Emperor Jones by Eugene O'Neill.

2. Write and present a dramatic episode on everyday life using the theme suggested in Macbeth.

3. Present a discussion on what the play has to say to us today: about decisions, knowing oneself, human values, integrity, etc.

Lesson 11 B: Macbeth by William Shakespeare

Class Procedure II:

The following lessons suggest the more traditional approach to the teaching of Macbeth.

Distribute the senior class anthology which includes the play Macbeth. Because the opening pages of the play usually cause confusion, it is suggested that the teacher begin reading the play with the class, stopping to answer questions and clarify vocabulary.

In the first scene the teacher may wish to stress-

1. the play starts in Scotland in 1040
2. there was such a man as Macbeth
3. at the beginning of the play Duncan is king of Scotland and Macbeth and Banquo are commanding generals in the Scottish army.

This procedure should continue for at least two days, up through the murder of Duncan Act II, Scene 2.

Class Discussion:

1. What tone or atmosphere does the first scene create? What kind of play do you expect to follow this scene?
2. What does Scene I foreshadow? (The meeting with Macbeth)
3. What do the king and soldiers feel about Macbeth at the beginning of the play?
4. What were the witches prophecies concerning Macbeth? What effect do the prophecies have on Macbeth?
5. What were their prophecies concerning Banquo?
6. How do the reactions of Macbeth and Banquo to the prophecies differ?
7. What thought or temptation crosses Macbeth's mind? Is he a cold and calculating villain? What is the passion that makes him a fit subject for the Devil's work? (ambition)

8. What are our first impressions of Lady Macbeth?

9. How does Lady Macbeth characterize her husband?

10. When Macbeth argues the deed in his mind, what persistent theme of tragedy do we hear? (Act I, Scene VII, 1-12)

11. What definition of a man of fortitude does Macbeth give in answer to Lady Macbeth's taunts?
Lady Macbeth (Act I, Scene VII, 39-45)
Macbeth (Act I, Scene VII, 46-47)

12. What part does Lady Macbeth play in the execution of the deed?

Assignment: Reread Macbeth, Act I as far as the teacher has gone. be sure you understand the meanings of all the words.

Lesson 12: Macbeth, Acts I and II

Procedure:

A. Class reading of the play to be continued by the teacher through Act I.

B. The following Reading Quiz may be given when the reading of Act I is completed to find out if students are doing the reading assigned.

Reading Quiz Macbeth Name_____

Act I

Answer in short sentences.

1. What position does Macbeth hold at the beginning of the play?

2. What title does the king decide to transfer to him?

3. With what prophetic greeting do "the weird sisters" hail Macbeth?

4. What announcement by Duncan complicates Macbeth's hopes of becoming king?

5. What is Lady Macbeth doing when we first meet her?

6. How does Duncan play into the hands of Macbeth and Lady Macbeth?

7. As Macbeth meditates on the murder of Duncan, what arguments does he give against the murder? What argument for the murder?

8. Who goats Macbeth into proceeding with the murder of Duncan?

C. Class Discussion

Questions from lesson 10 not discussed previously can be used.

D. A continuation of the reading up through the murder of Duncan (Act II, Scene 2).

Assignment: Reread the parts of the play covered by the teacher up through Act II, Scene 2.

Lesson 13: Macbeth, Act II.

Purpose: To show contrast in character of Macbeth and Lady Macbeth.

Procedure: Continue the class reading of Macbeth as far as Scene 3.

Class Discussion:

1. What does the dagger speech (Act II, Scene 1) tell us about Macbeth.

2. Where in Scene 2 do we see the first sign of fear in Lady Macbeth? How would you describe her courage?

3. What theme which is always found in any study of fear is introduced by Macbeth when he comes from doing the deed?

4. How do the reaction of Macbeth and Lady Macbeth to the murder of Duncan differ, once the deed is done?

Assignment: Complete Macbeth, Act II.

Lesson 14: Macbeth, Act II

Purpose: To show how fear, not ambition, begins to take possession of Macbeth.

Procedure: The following short answer Reading Quiz may be given to check on reading assignment.

Reading Quiz Macbeth Name_____

Act II

Answer briefly:

1. How did Lady Macbeth signal Macbeth that she had completed the arrangements for murdering Duncan?

2. What mistake did Macbeth make on leaving the king's chamber after the murder?

3. Who first discovered the murder of Duncan?

4. What act does Macbeth commit out of fear when he rushes to the king's chamber after the king's murder?

5. What happened to Duncan's sons?

Class Discussion:

1. Why is the Porter Scene included in the play at this point?

2. What natural elements are produced in the play that reflect a theory in Shakespeare's mind? (You may wish to discuss the parallel situation in Julius Caesar.)

3. How does it happen that Macduff is on the scene and discovers the murder?

4. What was Lady Macbeth's behavior at the discovery of the murder?

5. Why did Macbeth kill the grooms? (or) What reason did he give for killing the grooms? What do you think of his reason?

6. How does Lady Macbeth's behavior at the discovery of the murder compare with Macbeth's?

7. How do Malcolm and Donalbain play into Macbeth's hands?

8. By what right does Macbeth now become king?

9. What do we learn from the conversation between Ross and the Old Man in Scene 4?

Assignment: Read Macbeth, Act III.

Lesson 15: Macbeth, Act III

Purpose: Same as Lesson 13.

Procedure: Reading Quiz.

1. To what does Macbeth invite Banquo?

2. Who accompanies Banquo when he rides forth?

3. Does Macbeth tell his wife about his plan to murder Banquo?

4. What part of Macbeth's plan fails?

5. What Scottish noble offended Macbeth by not attending the banquet?

6. Whose ghost does Macbeth imagine he sees at the banquet?

Class Discussion:

1. What new problem troubles Macbeth, as shown in the soliloguy, lines 48-72?

2. What is different about Macbeth's plan for the murder of Banquo and Fleance and his reaction to the murder of Duncan? What does this show about the change in Macbeth's character?

3. What changes have taken place in the relative positions of Macbeth and his wife? Does this seem plausible to you, or is Lady Macbeth inconsistent?

4. What two important facts does the audience learn from Scene 3?

5. At what point in Scene 4 do the quest begin to hear Macbeth's rantings?

6. At the end of Scene 4, after Macbeth and his wife are left alone, what important steps show degeneration of Macbeth's character.

Assignment: Macbeth, Act IV.
Ask student readers to prepare Act IV, Scene 1 for class presentation.

Lesson 16: Macbeth, Act IV.

Procedure: A. Reading Quiz

1. Who is queen of the witches?

2. How many apparitions were there?

3. According to the witches prophecy, at least eight of whose descendants will rule Scotland?

4. To what country has Macduff fled?

5. What happened to the members of Macduff's household during his absence?

6. Why did Macduff leave Scotland?

Class Discussion:

1. Why does Macbeth visit the witches in this act?

2. What were the prophecies of the three apparitions?

3. How do the witches play upon Macbeth's weakness?

4. Why is the news brought by Lennox particularly maddening to Macbeth at this point?

5. Why does Macbeth order the slaying of Lady Macduff?

6. In what way does his plan to revenge himself on Macduff indicate the lowest point to which he has yet descended in his scheming?

Because Scene 2 makes hard reading let the class hear this scene on the recording because in the hands of good actors it can be powerful and moving.

Continue Discussion:

7. Why is Malcolm skeptical of Macduff's integrity?

8. Why does he give a false picture of himself to Macduff?

9. What is Macduff's reaction to the test? How does he receive the true picture Malcolm gives of himself?

10. What strong qualities of both men are revealed in Scene 3?

11. Why does Ross postpone telling his news to Macduff by apparently misleading him?

12. What words of Malcolm at the close of the Act reiterate the general notion of God's vengeance?

Assignment: Macbeth, Act V.

If you have a girl you think has the personality to give Act V, Scene 1 meaning, assign for class presentation. The girl should be willing to memorize her part, for it is obvious that she cannot hold a book and a candle, and rub her hands at the same time. The other two characters in the scene can easily be choosen from any class.

Lesson 17: Macbeth, Act V.

Procedure:

A. Reading Quiz

1. What two people observe Lady Macbeth sleep-walking?

2. Upon hearing Malcolm and Macduff are nearing Dunsinane, what do Lennox and Angus decide to do?

3. In what manner does the English army move toward the castle?

4. What happens to Lady Macbeth just prior to the arrival of the English forces at the castle?

5. Who kills Macbeth?

6. Who becomes king of Scotland?

B. Student presentation of Act V, Scene 1.

C. Class Discussion:

1. Let class evaluate performance. Ask for suggestions as to staging.

2. Ask class how they think the scene would have been staged in an Elizabethan theater? How would you describe the scene?

3. How has Lady Macbeth changed since Act I?

4. Why is sleepwalking a suitable retribution for her sins? (Notice how the idea of sleep has run through the play. Quickly review some of the places.)

5. Why does Lady Macbeth refer to Duncan's murder so often in this scene?

6. What is the attitude of the people in the castle toward the tyrant?

7. To what different things does Macbeth compare life?

8. Do you feel pity for Macbeth at any place in this Act? Does he have any good qualities left?

9. Does Macbeth have a tragic flaw? If so, what is it? What was Oedipus's flaw? Did Job have a similar flaw? If so, what was it?

Lesson 18: Macbeth

Purpose: To focus attention on the novel as a tragedy.

Procedure: Overall discussion of the play
Audio-Visual Material Macbeth

Class Discussion:

1. Is the play a "tragedy" in Aristotle's sense?

2. Is Macbeth's tragedy determined more by fate or by character?

3. Can you find examples of dramatic irony in the play?

4. Why do you think Macbeth was unable to plan the murder of Duncan, but could and did plan the murder of Banquo with great cunning?

5. With whom do you sympathize more, Oedipus or Macbeth?

Present film or play recordings of the play, Macbeth.

Lesson 19: Tragedy

Purpose: To understand the painful mystery involved in tragedy. To review some statements about tragedy in general which apply (in various ways) to all the works read in this unit.

Procedure: Class Discussion:

The discussion may be based on the following ideas:

1. "The calamities of tragedy do not simply happen, nor are they sent; they proceed mainly from actions, and those the actions of men." (Bradley)

How does this statement apply to each of the major readings in the unit?

2. "What we do feel strongly, as a tragedy advances to its close, is that the calamities and catastrophe follow inevitably from the deeds of men, and that the main source of these deeds is character."

How accurately does this statement apply to each of the major readings in Unit II?

3. "In the circumstances where we see the hero placed, his tragic trait, which is also his greatness, is fatal to him. To meet these circumstances something is required which a smaller man might have given, not which the hero cannot give. He errs, by action or omission; and his error, joining with other causes, brings on his ruin." (Bradley)

There are two ideas in the first sentence: (1) that the hero's tragic trait is also his greatness; (2) that the tragic trait is fatal to him. How well do these ideas apply to each of the other readings in the unit?

4. The hero of tragedy, Aristotle said, is a man who has many good qualities but who has one particular fault or flaw, which brings him to destruction in spite of all the good there is in him.

How accurately does this concept of a tragic flaw apply to the main character in the readings in this unit?

Stress:

1. Character vs fate as the determiner of the tragic action

2. The nature of the tragic hero; the relationship between his "flaw" and his greatness.

3. The tragic hero's inner conflict

Assignment: Bring all notes on Tragedy and all text used in this unit to class tomorrow.

Lesson 20: Tragedy

Purpose: To complete the discussion of the Nature of Tragedy

To develop an essay that will show an effective beginning, skill in organizing complex pieces of evidence, and an effective conclusion

Procedure: Complete the discussion using the four major points about tragedy given in Lesson 26.

Place the following assignment on the board:

> Choose the work from the unit on Tragedy to which you feel the statement below most accurately applies. Show how it does.
>
> "In the circumstances where we see the hero placed, his tragic trait, which is also his greatness, is fatal to him. To meet these circumstances something is required which a smaller man might have given, but which the hero cannot give. He errs, by action or omission; and his error, joining with other causes, brings on his ruin."

Allow students to begin making notes for the paper during the class period.

Assignment: Bring assigned compositions to class tomorrow.

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Shakespeare, William, The Tragedy of Macbeth, New American Library, 1963

Sophocles, Oedipus The King, Washington Square Press, Inc. New York 1965

Film

Macbeth (2 hours restricted to use of high schools and colleges) Association Films. Judith Anderson and Maurice Evans in the television production (kinescope recording)

Recording

Macbeth (33 1/3 rpm, RCA) Complete. The Old Vic Company with Alec Guiness and Pamela Brown

ENGLISH LANGUAGE ARTS

CURRICULUM SUPPLEMENT

UNIT -

THE SPEECH ART

by

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STATE OF DELAWARE

DEPARTMENT OF PUBLIC INSTRUCTION

DOVER, DELAWARE

THE SPEECH ART

Contents

Grade Level: Senior High School

Number of Phases: Nine

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A. Speech Topics

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C. Guide to Evaluating Oral Book Reports

Selected Annotated Bibliography

> A speaker noticed an elderly lady seated in the front row of the audience with her hand cupped to her ear. Meeting her afterward he asked, "Could you hear me alright?" She replied, "Oh yes, I could hear you, but I couldn't understand you!"
>
> Anonymous

Overview

The Speech Art involves providing individuals with opportunities to present talks before an audience. The basic purpose of The Speech Art is to have individuals gain the ability to speak with confidence and intelligence before other people.

In high schools, the ideal way to develop speech skills is to take a speech course. However, few schools offer a course solely in speech, and schools that offer such a course limit the number of students who may participate in the course. Often, then, students who most need practice in the speech art are not able to do so through distinct speech courses. Thus, if students are to get speech activity, they must get this activity through another school subject area, and most likely that subject would be English. Since expression is at the base of English study, it would seem that oral expression could be an important facet of English study.

This Speech Art unit is for a senior high school English class. It could be applied in an English class situation as a beginning course for speech experience.

The unit presented here is sequential and the sequence is important. You cannot take a student who is not versed in public speaking and stand him in front of a group of people and expect him to give an outstanding talk. He will most likely fall on his face or hide behind the podium. This unit attempts to provide speaking opportunities of various natures that will lead the individual into formal speaking situations where his past experiences will enhance his probability of succeeding.

This unit does not include all the types of speech activities that a teacher might want to use. Among other activities would be the following: debate, choral reading, memorization recitations, speaker visitations, small group discussion, and conducting plays. For information on any of these the teacher's attention is called to the books listed in the Selected Annotated Bibliography.

Phase 1

Introduction-Reading

Objectives: To allow students to gain ease in the English class situation.
To establish an English class climate conducive to The Speech Art.

Timing: During the first day or week of school. One class period.

Materials: Paper and pencil

Procedure: At the beginning of the class period allow the students time (up to 20 minutes) to prepare a 25-word paper on the topic, "What I did last summer." When this is completed, the teacher would call on each individual to introduce himself and relate his summer experiences. The student would do this while seated at his desk. Each student would be able to reply by ad-libbing or by utilizing his written preparation, thus eliminating the problems of a student not replying or the domination of such a session by a vocal few, and encouraging total class participation in The Speech Art. This type activity can also enable the teacher to emphasize the role that English study plays in enhancing one's ability in written and vocal communication.

Phase 2

Reading Prepared Material

Objectives: To correlate writing with vocal expression.
To allow a second distinct individual contribution to The Speech Art.

Timing: During the first month of school. One class period.

Materials: Paper and pencil

Procedure: Have students read a prepared composition in class. The composition should not exceed 50 words. It may be prepared for homework or during the first part of the class period. Suggested topics would be "What I expect from school this year," or "The value of a high school education," or another topic from the Speech Topics list in the Appendix. The teacher would then call on the individual to read his composition while seated at his desk. Proper vocal volume would be encouraged at this stage in the development of The Speech Art. No grade should be given for the vocal presentation. However, the paper could be handed in at the end of the period and graded, if desired, for its compositional value. This, though, should be predetermined and told to the students prior to the writing of the paper.

Phase 3

The Speech Art with Spelling-Vocabulary

Objective: To correlate other English areas as spelling and vocabulary with The Speech Art.

Timing: During the second month of school and thereafter as desired. One class period.

Materials: Paper and pencil

Procedure: Following the presentation of a spelling or vocabulary test have each student write a 25-word composition using five or more words from the test. Allow students to add or drop endings to the basic word used on the test. Emphasize that this writing is to be read in class while the individual stands in the aisle by his desk, and that the reading will not be graded. Have the student's first reading composition, based on the spelling-vocabulary area, be of a serious nature; on the second one, encourage humor; and, on the third, encourage the use of words in the given order.

Example: Spelling test on-

1. advocating
2. baptized
3. carnivals
4. efficiently
5. incessant
6. neglected
7. satellite
8. soccer
9. unusually
10. vagabond

Serious composition-The unusual vagabond worked efficiently at the carnival. When a preacher wanted to baptize him, however, he incessantly advocated being neglected.

Humorous composition-When it was advocated at the carnival that the vagabond go up in a satellite, the unusual vagabond efficiently got in his soccer uniform and left.

Using the words in order on the composition-
He advocated being baptized at the carnival by the efficient and incessant preacher. However, the preacher neglected to see the satellite the soccer player arrived on and mistook him for an unusual vagabond.

Phase 4

Paraphrasing and Reading of Current Events

Objectives: To get current events into the English area.
To provide practice in the art of paraphrasing.
To provide a speaking performance from the front of the room with prepared reading material.

Timing: During the third month of school and thereafter as desired. One or two class periods.

Materials: Paper, pencil, and podium

Procedure: Have each student bring to class a 200-word or less newspaper article. Explain and illustrate the art of paraphrasing (see Lecture Notes section below). Have students paraphrase their newspaper articles for homework or in class, and allow one full class period for the reading of the articles from the front of the room. The teacher may limit the group's news articles to local, or national, or international news only. For the individual's first vocal presentation from the front of the room, emphasize rudimentary speaking ideas (see Lecture Notes section below).

Lecture Notes:

1. Paraphrasing
   - A. Defined as "a restatement of text, passage, or work giving the meaning in another form by the Webster's Seventh New Collegiate Dictionary.
   - B. It is the restatement of the original in one's own terms without using direct quotes.
2. Vocal presentation of reading material
   - A. Prepare material well
   - B. Know material thoroughly
   - C. Practice the reading many times
   - D. When speaking
     1. Take a deep breath before starting
     2. Concentrate
     3. Allow no distractions
     4. Try to recognize the audience with eye contact

Phase 5

Discussion

Objective: To enliven the English program through interesting, guided discussion.

Timing: During the fourth month of school and thereafter as desired. One class period.

Materials: Paper and pencil

Procedure: Assign a given class period for the discussion of a given topic. Have students prepare beforehand a 25-word opinion paper on the given subject, a paper he may use if necessary during the discussion. The teacher should lead the first discussion, reserving his own opinion for the end. The teacher should introduce and summarize the discussion, and make sure all add to the discussion during its progress. In future discussions the role of leader could be turned over to a student who should be chosen wisely. During the discussion bashful students should be brought into the discussion if only to read their prepared paper. See the Speech Topics list in the Appendix for possible discussion topics. (A very good subject for the first discussion would be "Television, a good or bad influence?" Nearly everyone has an opinion about television. You might follow this up by taking a poll of the student's favorite show, personality, and/or advertisement and present the final results of the poll. This could add spice to the discussion.)

Phase 6

News Reading

Objective: To allow students to do radio-type vocal work.

Timing: During the fifth month of school. One or two class periods.

Materials: News copy and a microphone setup or lectern with a microphone

Procedure: Obtain news copy from a local newspaper, radio, or television outlet. Proportion news copy to allow each student to prepare a short newscast via a microphone setup that doesn't leave him in a face-to-face situation with his audience.

Phase 7

Formal Speech

Objective: To further the knowledge concerning and practice of good speech habits.

Timing: During the sixth month of school. Approximately three full class periods and parts of others dependent on class size.

Materials: Notebook for speech notes, speech textbooks for class speech library, podium, and tape recorder (if feasible)

Procedure: This phase is designed as the center of The Speech Art presentation for the school year. A full class period must be spent emphasizing speech outlining, putting information on note cards (usually 3" x 5" or 5" x 8"), and good speech technique (see Lecture Notes section 1. below). A good topic to begin with might be either "A country" or "A state" since both topics lend well to outlining and research. Other possible subjects are contained in the Appendix. Recommended procedure would be to have one class period for the presentation of lecture material followed by an assignment to present a topic subject and outline on it one week later. The formal talks may begin at the teacher's discretion. One additional class period will be needed to complete the talks. Assignment of talks is up to the teacher. During the entire procedure a library of speech books should be placed in the classroom to serve as resource material for the class. The teacher could/should do the following:

1. illustrate good and bad speech technique to the students;
2. be alert to failure on the part of a student to give his talk and handle it with finesse;
3. grade according to a set formula known also by the students (see the Appendix for suggested grade sheets);
4. have students keep a grade sheet on the other talks to be handed in nameless and given to the speaker (this only if desired by the individual teacher--see Appendix for a suggested student grade sheet);
5. establish and have students adhere to a speech time limit; and
6. grade talks from "A"-plus to "E".

Lecture Notes: 1. Speech

A. Technique

1. Class speech motto
   a. Stand up,
   b. stand erect,
   c. speak out, and
   d. be an alert listener.
2. In choosing a subject
   a. Consider the occasion,
   b. consider the interests and attitudes of the audience,
   c. consider your own experiences, and
   d. limit your subject.
3. General purposes of a speech
   a. To inform
   b. To convince
   c. To impress
   d. To entertain
   e. To move to action
4. Stages of speech preparation
   a. Investigation
      1. Think about what you know on the subject
      2. Observe and question
      3. Interview if possible
      4. Visit the library for written information on the subject
   b. Outline talk
   c. Record important information on note cards
   d. Practice and practice
   e. Present talk
5. How to gain self-confidence
   a. Reflect, know your subject thoroughly
   b. Have a well-organized talk
   c. Practice
   d. Stand up with confidence and speak out
   e. Relax
   f. Have a good mental attitude and remember the audience is for you
6. The most common faults of class recitation
   a. Poor preparation
   b. Stage fright
   c. Not speaking loud enough
   d. Not using correct language
7. Goals for the first speech
   a. Directness--Look into the faces of all members of the audience
   b. Relaxation--Assume a comfortable but erect standing position
   c. Volume--Project your voice so you can be heard easily in all sections of the room

d. Rate--Speak slowly enough so your audience can understand your words and grasp your meaning.

e. Good English--Avoid mistakes in usage and pronunciation.

f. Organization--Introduce your topic, develop it, give it a good conclusion. (7. is taken from "The Potential of Speech in the English Program," in the book by Burton, Dwight L., and Simmons, John S., Teaching English in Today's High Schools, Holt, Rinehart and Winston, Inc., 1965.)

B. Outlining

1. Suggested form goes as follows:

I.
A.
1.
a.
II.
A.
1.
a.

2. Partial sample outline on the topic "A state--Delaware"

I. Delaware
A. Name
1. Origin
a. for Lord De La Warr
2. Nicknames
a. Blue Hen State
b. Diamond State
B. Size
1. 2,057 square miles---ranks 48th among all states
2. 454,000 people---ranks 45th

C. Note cards-example

Delaware
A. Name
1. Origin
2. Nicknames
B. Size
1. 2,057 sq. m.-48th
2. 454,000 people-45th

Phase 8

Author and Book Report

Objective: To increase communicative ability via oral author and book presentation.

Timing: During the seventh month of school. Approximately two full class periods and parts of others dependent on class size.

Materials: Podium

Procedure: Well in advance of this activity the teacher should allow students to read a book of their or the teacher's choosing. Emphasize that the report on the book will be given orally. A guideline for the oral report should be given. See Lecture Notes below for such a sample. The oral presentation should be given from the front of the room at a podium, and the speaker should be allowed up to about seven minutes to present his talk.

Lecture Notes:

1. Oral book report
   - A. Guideline for presentation
     1. Brief description of author's life and style (1-2 minutes).
     2. List the leading characters (30 seconds).
     3. Describe fully a major character (1-2 minutes).
     4. Explain the main plot of the book and describe in depth a major sub-plot (3-4 minutes.
     5. Evaluate the book and make a recommendation (one minute).
   - B. Guide to evaluate oral book reports
     1. See the Appendix.
   - C. Teacher caution
     1. Oral book reports are easily passed on from student to student particularly if a number of students are reporting on one book. Steps must be taken to avoid cheating. One way would be to also give an objective test on the book and following the oral report. Another would be to ask the student questions on his book following his oral presentation.

Phase 9

Literature Teaching

Objectives: To correlate literature study with The Speech Art.
To bring each student into a teaching situation.

Timing: During the eighth and ninth months of school. Number of class periods needed is dependent on class size.

Materials: Podium

Procedure: Have each student select from his English anthology a selection to teach from an area otherwise not taught. This may be a story, poem, play, or essay. Emphasize that the student will teach his selection by following the guideline presented below under Lecture Notes. If an anthology is not used in the English class or if the study of the anthology has been 100% completed, then the students might be allowed to make a selection of their own with the teacher's permission.

Lecture Notes:

1. Oral literature teaching
   - A. For the selection
     1. Make the selection from material you know you can understand.
     2. Study the selection thoroughly.
     3. Do research on the author and for possible critical commentary on the selection.
   - B. In oral presentation
     1. Brief description of the author's life and style (1 minute).
     2. Read key lines from the selection (1-2 minutes).
     3. Explain as thoroughly as possible the selection (3 minutes).
     4. Seek and answer questions from the rest of the class (1 minute).

Appendix

A. Speech Topics

1. How to get the best from life
2. Ways to waste time
3. My goal in life
4. Should teens go steady?
5. Should I complete high school?
6. What profession should I choose?
7. What I like about my high school
8. What is responsibility?
9. What American people should be like
10. High school teens should have a car
11. Dreams
12. The importance of good grooming
13. My attitude towards others
14. The kind of amusements I like
15. Friendship
16. My favorite movie
17. My favorite actor or actress
18. Why I'm happy
19. My summer plans
20. The summer just past
21. School athletics
22. What the world will be like in 20 years
23. My part-time job
24. Outdoor sports
25. The most important moment of my life.
26. The most exciting game I"ve seen
27. Who am I?
28. How to get along with people
29. What is maturity?
30. What is popularity?
31. How to plan a party
32. If I were principal for a day
33. The funniest thing I ever saw
34. My home
35. What I would do with a million dollars
36. The thing I would most like to have
37. I wish I were older
38. How to make a date
39. How old before dating?
40. Should a girl ask a boy for a date?
41. If I just had the time
42. People who gossip
43. How may I show my appreciation to my parents?
44. What causes war?
45. The A-Bomb droppings in Japan were a mistake.
46. The U-2 flights were a mistake.
47. Politics is a dirty business.
48. My political party
49. The President of the U. S.
50. What is Communism?
51. What the cold war is
52. Wars and individual battles
53. Music
54. Beatniks
55. The U. N.
56. Cars
57. Driving safety
58. Planes
59. My favorite subject
60. Guns
61. World's most important person
62. An item
63. How to get and keep a job
64. Religion
65. American women are too thin
66. How to impress the opposite sex.
67. What is success?
68. How to save money?
69. My favorite story
70. T. V.
71. High school fraternities and sororities should be encouraged.
72. A country
73. A state
74. A person
75. Racial tolerance
76. What is democracy?
77. Me
78. My hobby
79. Is life worth living?
80. How can peace be brought about in the world?
81. Space
82. The problems of a teenager
83. Advertising

84. If Germany had won the war
85. If the South had won the war
86. The Armed Forces
87. Nightmares
88. American education
89. Why Napoleon kept his hand in his vest
90. Why there is a hole in a donut
91. Teen riots
92. Favorite book
93. Art of speaking
94. Voting age should be lowered to 18
95. Advantage in having a co-ed school
96. Should lower the age for quitting school
97. Girls interscholastic sports
98. Cheating
99. Detention hall
100. Developing school spirit
101. Duties of a citizen
102. Choosing a vocation
103. Farm vs. city life
104. My little sister or brother
105. Favorite newspaper
106. Bringing up parents
107. Are comic books dangerous?
108. Strengthening student council
109. How to be funny
110. I want to be rich.
111. A successful moocher
112. I predict...
113. My trip to the moon
114. How to live cheaply but well
115. Flying
116. An experiment
117. Taking pictures
118. Lifesaving
119. Hitch-hiking
120. History of anything
121. American morality
122. Strikes should be abolished by law.
123. Setting a minimum age for getting married
124. All boys should have one year of military service at age 18.
125. Presidents should be limited to one term
126. High schools should have courses pertaining to marriage.
127. If I only knew what I know now.
128. The art of jumping off a bridge
129. Foreign aid
130. A United Europe
131. Family life has changed
132. The Olympic games
133. People should be compelled by law to vote.
134. Should we disarm?
135. Socialized medicine
136. Modern art
137. Flying saucers
138. T. V. teaching
139. Cuba
140. Minorities in the U. S.
141. Health
142. Exchange student program
143. Large vs. small schools
144. Taxes
145. A woman president
146. Horse racing
147. Tips for reducing
148. How to train your memory
149. Foreign cars
150. Baldness

B. (1) Speech Evaluation Chart

English - Speech Name_____

Period #_____ Date_____

Evaluation of the Speech

Categories of Evaluation	Specific Errors
I. Motion and Gestures	1. _____ 2. _____ 3. _____
II. Eye Contact	1. _____ 2. _____
III. Voice	
A. Volume	1. _____
B. Pitch	1. _____
C. Tone	1. _____
IV. Rate of Speed	1. _____ 2. _____
V. Pronunciation (Diction)	
Errors-_____	
VI. Content and Presentation	Constructive Criticism
A. Choice of Topic	_____
B. Organization	_____
C. Presentation	_____
VII. Evaluation of Content by Part	Criticisms
A. Introduction	_____
B. Body	_____
C. Conclusion	_____

Final Mark:_____

JUDGE:_____

B. (2) Content Delivery Evaluation Chart

	A	B	C	D	F	Remarks
Thesis or Purpose						
Attention Step						
Need Step (Audience Adaptation)						
Main Ideas						
Supporting Material						
Transitions						
Grammar						
Sentence Structure						
Wording						
Conclusion						

Delivery

Posture						
Poise						
Movement						
Gestures						
Eye Contact						
Rhythm and Phrasing						
Voice						
Pitch						
Speed						
Force						
Quality						
Conversational Mode						
Enunciation						
Climax						
Variety						
Use of Pause						
Emphasis						
Pronunciation						
Use of Notes						
Sense of Communication						
Sense of Persuasion or Authority						
General Effect						

Special Remarks

Timing_____

Grading

Evaluation of Content as a whole_____
Evaluation of Delivery as a whole_____

Final Grade_____

B. (3) High School Speech Grading Chart

Name_____

Posture _____
Eye Contact _____
Voice Speed _____
Voice Volume _____
Speech Content _____
Comment _____
_____
_____

Grade _____

B. (4) Listener Speech Grading Chart

Speaker_____

Posture _____
Eye Contact _____
Voice Speed _____
Voice Volume _____
Speech Content _____
Main Point of Talk _____
_____
_____

Grade _____

C. Guide to Evaluating Oral Book Reports

Book: _____

Author: _____

Nationality of Author: _____

Type of Book: _____

Comment (with brief statements or complete statements) on each of these:

I. Manner - of standing, of movement, of gestures, of physical demeanor.

II. Voice - Clear, forceful, exciting, mumbling, "foot-in-the-mouth", dramatic, muffled, etc.

III. Knowledge of Book - Only surface knowledge; complete understanding; sketchy knowledge; no knowledge; misinterpretation, etc.

IV. Preparation - Shows little or no preparation; shows considerable preparation; shows hasty preparation; etc.

V. Interesting - Has reviewer interested you in his book? Does reviewer have any interest in his book? Does reviewer make any efforts to make the report interesting? Is there some excitement in the voice and manner of presentation? Etc.

VI. What have you learned? from hearing this book report about words, ideas, geography, facts, etc.

VII. Over-all Evaluation - Distinguished
Superior
Excellent
Very good
Good
Fair
Poor
Unacceptable

Selected Annotated Bibliography

Books

Adams, Harlen M., and Pollock, Thomas C., Speak Up (New York, The Macmillan Co., 1964). This is a good over-all text on speech. The chapters on listening (pp. 39-55) and on formal speaking (pp. 147-177) are particularly apropos.

Burton, Dwight L., and Simmons, John S. (Editors), Teaching English in Today's High Schools (New York, Holt, Rinehart, and Winston, Inc., 1965). Ruth E. French's entry (pp. 381-390), "The Potential of Speech in the English Program," is particularly good. She lists the first-speech goals as directness, relaxation, volume, rate, good English, and organization.

Friederich, Willard J., and Wilcox, Ruth A., Teaching Speech in High Schools (New York, MacMillan Co., 1953). This is the most thorough book available on teaching high school speech by two long-time professors of speech at Marietta College, Ohio. Part 2 concerning the teaching of speech forms is noted.

Griffith, Francis, Nelson, Catherine, and Stasheff, Edward, Your Speech (New York, Harcourt, Brace and Co., 1960). Your Speech is a widely used high school text written in simple, easily understood language.

Henneke, Ben G., and Dumit, Edward S., The Announcer's Handbook (New York, Helt, Rinehart and Winston, 1959). This handbook contains numerous exercises on radio and television prepared material.

Irwin, John V., and Rosenberger, Modern Speech (New York, Helt, and Winston, Inc., 1961). Part 3 on presenting a speech and Chapter 19 on reading are appropriate to this speech unit. There are many good illustrations throughout the text.

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